musical
COURIER

"Lost Operas" Of Gilbert & Sullivan

Boston Host To Musical Convention

Highlights Of Early 1948

JANUARY 15, 1948
25 cents

Ricardo Odnoposoff. Violinist, Will Play at Carnegie Hall on Feb. 4.

New Year Comes To Music Land

ON M-G-M's SET FOR "LUXURY LINER," Lauritz Melchior, costumed for a passage as Rhadames in Aida, rests and talks with his wife, "Kleinchen," and Viktor Fuchs, New York and Hollywood voice teacher.

ROLES REVERSED. Lily Pons, attending the Columbia Concerts Christmas party, is seen in "civilian dress" beside F. C. Schang, costumed as Romeo. For the party, the managers summoned the Metropolitan Opera's make-up expert, "Papa" Senz, to deck them in the robes and facial adornments of opera characters. (Photo by Ben Greenhaus.)

How Some Notables Ushered in 1948

HUGH ROSS rehearses to lead Mandu-Carara by Heitor Villa-Lobos in its first American performance by the Schola Cantorum of New York at Carnegie Hall on Jan. 23. Soloists will be the duo-pianists Luboshutz and Nemenoff and the Girls Ensemble from the High School of Music and Art. The program also lists Arthur Lourié's De Ordinatione Angelorum (N. Y. premiere), Liebeslieder Waltzes of Brahms for small chorus and two pianos, and works by Dufay, Giovanni Gabrieli and J. S. Bach.

FOLK SONG AND BALLAD SINGER SUSAN REED, who spends much of her time hunting old and rare instruments, tries her hand on the strings of an old zither in The Hobby Shop, in New York City. Susan's RCA Victor albums of "Folk Songs and Ballads" were released in 1947. (RCA Victor Records Photo.)

VERA ZORINA and RAYMOND GEROME, who took the speaking roles in the first North American performances of the Honegger-Claudel dramatic oratorio, Jeanne d'Arc au Bucher (Joan of Arc at the Stake) with the N. Y. Philharmonic-Symphony under Charles Muench on Jan. 1, 2 and 4. Assisting were the Westminster Choir and a group of vocal soloists. (Story, page 8.)

JOINT BANQUET HELD DURING BOSTON CONVENTION OF THE MUSIC TEACHERS NATIONAL ASSOCIATION AND OTHER GROUPS (Story, page 6)

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The Recording Situation

As everyone knows, the contracts of the American Federation of Musicians with 771 recording and transcription companies ended on Dec. 31. Although the radio stations using transcriptions were given a month's grace by James C. Petrillo, the union's powerful head, their use of union-made "platters" will end on Jan. 31, when the AFM contract with the radio stations expires.

Under these circumstances, the verdict (due Jan. 14) in the trial of Mr. Petrillo in the Chicago Federal Court, where he was tried by the Government on a charge of violating the Lea Act, was awaited with dramatic tension. Having allegedly ordered three members of the AFM to walk out of Radio Station WAAF in Chicago during May, 1946, he was charged with having infringed an Act which the Supreme Court of the U. S. last June declared to be constitutional. This measure forbids attempts to force radio stations to hire more musicians than they need (the maximum penalty being a year's imprisonment and a fine of $1,000).

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Some of the arguments of the opposing legal sides in this trial were of interest, as bearing on various phases of professional music-making. Executives of Station WAAF gave testimony that, after the three "music librarians" (otherwise record handlers), had walked out because the station would not accede to the AFM request to hire three additional workers of this type, their duties were taken over by other employees. This, they said, "caused no difficulty," and on it they based a contention that the station did not require three full-time librarians, and certainly not six. On the other hand, the defense said that since the radio station was not prevented from operating, the Lea Act "was not violated."

Another link in the prosecution case was testimony by three newspaper reporters that Mr. Petrillo, in a speech made at the 1946 AFM convention, stated he had "intentionally violated" the Lea Act. The inference was perhaps that he considered it at that time to be unconstitutional (as it was later ruled to be by a Chicago Federal Court Justice, but the Supreme Court's verdict subsequently overrode that decision).

On the defense side there appeared a Washington economist whose testimony was to the effect that radio's use of recordings had almost "completely eradicated" the employment of "live music" in this field. Presenting the defense case in his summation, the chief attorney for the AFM argued that the Lea Act infringed the right of labor to strike.

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While the verdict was being awaited, reports from Washington told of a strong movement to draft legislation aimed at outlawing the recording ban. Chairman Fred A. Hartley, of the House Labor Committee, was on Jan. 3 stated by the UP to be about to begin work on what was called an "anti-Petrillo bill." (It will be remembered that the Lea Act also was designated by that title.) This report stated that "the measure . . . would subject the union to anti-trust prosecution," and added that the AFM "could be charged with putting 'an undue burden' on interstate commerce by its refusal to make records." The committee, it continued, had reserved the large House caucus room through January for full-scale hearings on the measure. The intention to call Mr. Petrillo before this group as a witness (he had testified once before to a committee headed by Representative Kearns of Pennsylvania) had to await the end of the Federal Court trial.

HONORED ON ANNIVERSARY.
Dr. Edwin Franko Goldman, noted bandmaster and composer, received felicitations and conducted a new work of his own at the Jan. 3 concert of the League of Composers in Carnegie Hall, given to mark his 70th birthday. The program presented modern music for concert band and soloists. (Photo by Louis Zoul, N. Y.)

Vocal Valor

Rose Bampton, soprano of the Metropolitan Opera, will receive the "Woman of the Month" award for January from the American Woman's Association at a meeting of this group on the evening of Jan. 12. Though prominent educators and others have received the award, Miss Bampton is the first musician to be so distinguished. Congratulations!

Congressional Capers

The shattering news comes that next May (probably the second) New York Carnegie Hall's august airs will be somewhat shaken by a contest between leading groups belonging to the Manhattan chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. This group has nearly 23,000 members, and includes one organization allegedly made up of U. S. Senators. Nice idea that, in case of a legislative filibuster. . . .

ON THE COVER

Ricardo Odnoposoff, Argentinian violinist, interrupts his nine-week tour of the United States and Canada to give his fourth Carnegie Hall recital on Feb. 4. Over 25 concerts will be played on this American itinerary, which began Nov. 19, following his first post-war European concert tour. Odnoposoff has already visited the West Coast, turned north to Winnipeg (where he gave his third concert in two years on the same major concert series) and will travel as far south as Texas. He ends his tour with a recital in Utah on Feb. 23; four days later he is scheduled for a performance in Oslo, Norway. After eight orchestral appearances and ten recitals in Norway and Sweden, Odnoposoff is booked for concerts and orchestral appearances throughout Hungary, France, North Africa, Italy, Switzerland and Holland. While in Holland he will be a judge for the International Music Contest at Scheveningen, May 19 to 29. From there he goes directly to Venezuela to teach a four-month class sponsored by the Government at the University in Caracas. He returns to the U. S. in November. (Photo by Alfredo Valente, N. Y. C.)

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Sixty-Ninth Year
January 15, 1948

THE MUSICAL PARADE: By the Staff

Letters may now be dated "1948 AGS," meaning, of course, "After Great Storm." Downfall of more than 25 inches cast a white blanket—if not a wet one—over some of the musical observances of the metropolis. Audiences at the "Met" had trouble in struggling down from Westchester and in from Long Island—what with roads impassable and cars stalled. The concert halls and theatres also felt the white breath of Winter. . . . Happily, musical life has now settled down to normal—or what passes for such. One observes the following phenomena taking place:

1. Jazz concerts back and going strong. Latest was a session called "Blues for Bessie," a memorial concert marking the tenth year since the passing of Bessie Smith, noted Negro blues singer, held at Town Hall on New Year's Day.

2. Haensel and Gretel presented by the Lemonade Opera Company in Greenwich Village in what is called "a New Version"—the chief novelty being use of two pianos instead of somewhat Wagnerian orchestration.

3. Vast plans under way for a World-Wide Music Exposition at the Grand Central Palace, New York, next July 19 to 25, under title of "The World's Fair of Music." It will include exhibits of music and virtually everything that makes sound, including musical toys.

• • •

HEARD AND NOTED.—Recent visit to these shores of the director of the Glyndebourne Opera Company of England may portend a visit of that company to America in 1948 or '49 to give a festival series in suitable spot away from crass city noises—perhaps at Princeton, N. J. . . . Otto Luening's opera Evangeline will be done next May at Columbia's Annual Festival of Contemporary Music. . . . One new musical member of the National Institute of Arts and Letters recently announced by Douglas Moore, president, is Virgil Thomson, composer and critic. . . .

The Montana State Music Dept., of Helena, chose a novel way of sending holiday cheer by enclosing a sprig of an evergreen from that state with the legend, "Holiday Greetings! Let's all spruce up together for better music." . . .

At last reports, 45 pianists, 4 violinists and 2 cellists were entered in third annual contest to select soloists for next season's N. Y. Philharmonic-Symphony Young People's Concerts. Good luck. . . . The British Musicians' Union threatened to ban all direct broadcasts of theatre or music hall performances relayed over BBC networks unless its demands for higher pay were met. . . .

Gladys Swarthout and Claudio Arrau have donated proceeds from one of their out-of-town recitals to the Hospitalized Veterans Music Service, to be applied to the music instruction of these men in seven Army and Navy hospitals around New York. Dame Myra Hess will give a recital for the fund, Feb. 14, and Alexander Brailowsky, Lotte Lehmann, John Charles Thomas and Thomas L. Thomas are making similar contributions. Nice gestures, these. . . .

• • •

Judy Holliday, featured in the play Born Yesterday on Broadway, and David Oppenheim, first clarinetist of the N. Y. City Symphony, wed on Jan. 2. They met five years ago—introduced by Leonard Bernstein, conductor. . . .

Maryla Jonas's first holiday party in this country was a gala event. Among notables glimpsed in the throng at the blonde pianist's Hampshire House suite were Managers Frederick Schang and F. C. Coppicus; Rufino Tamayo, Mexican painter; Benjamin Cohen, Assistant Secretary General of the U. N.; Mrs. Rachmaninoff, Mr. and Mrs. Greiner of Steinway's, Mrs. Paul Kochanski, Mr. and Mrs. Efrem Kurtz, Friede Rothe, Mary Craig, Jerome Bohm, and many others. . . .

Jose Iturbi on Jan. 6 arrived at Constitution Hall, Washington, shortly before time to go on—to find President Truman and his family waiting in the artist's room. Chief Executive requested him to play the Chopin A flat waltz, Op. 34—which the pianist did. . . .

An inscribed silver inkstand was lately presented to Arthur Judson by the board of directors of the N. Y. Philharmonic-Symphony Society in recognition of his 25 years with the organization as manager and executive secretary, the presentation being made by Charles Triller, chairman and president of the board. The so-called "Ambassador Inkstand" was made some 50 years ago in Ireland and is a reproduction of one dating from about 1725; on the cover is inscribed "A. J. 1922-47." As "A. J." signs some important documents from it in future, he will muse on the numerals and no doubt murmur, "Despite (snow) storms, those were years well spent. . . ."

• • •

TONAL TATTLING.—"Rigoletto Proves a Holiday Package" says recent headline about Christmas performance at the "Met," with Pons, Bjoerling and Warren. Another gift parcel was the Cleveland Orchestra world premiere (under George Szell) of Ernst Toch's Hyperion: a Dramatic Prelude on Jan. 8 and 10, a score commissioned by the Fynette Kulas American Composers' Fund. . . . Apropos of current entertainments, Georges Auric wrote the music to Jean Cocteau's witty film, Beauty and the Beast, which opened a N. Y. run recently. . . .

Szigeti on return from Europe told a story about his recital being prevented by a general strike in Milan. He said that the resourceful management merely postponed the event for 24 hours, pasted new dates on the advertising posters, and the audience arrived the next night, nothing daunted. . . . Another Italian jotting concerns Nikita Magaloff, whose recital in Rome (perhaps owing to the same convulsion) had to be given with a mere pair of candles burning on the piano. . . .

New Sixth Symphony of Prokofieff was to have its world premiere by the State Symphony of Moscow, under Eugene Mavrinsky, on Dec. 25. . . . A Russian film showing in N. Y. purports to tell some events in the life of Glinka, with liberal quotes from music for Ivan Sussanin (formerly that bold, bad Life for the Tsar). . . . Guiomar Novaes, according to the Times, was scheduled to play in Newark, N. J., but the holiday traffic was so heavy that she was delayed an hour. Jumping into the breach, Julius Katchen, young American pianist, who was in hall, volunteered to play a "curtain-raiser" and did so—Franck's Prelude, Chorale and Fugue. . . .

• • •

Another marooned by the recent storm was Erica Morini, who left her home in upper New York City to play in a rehearsal with the Philharmonic, but found all taxis "grounded." Finally, Miss Morini avers she was given a "lift" to Carnegie Hall by a public-spirited driver of a meat truck—whose music-loving zeal was aroused by seeing her violin case. And was rewarded by a ticket to one of her recitals. . . .

• • •

Paintings based on subjects from Moussorgsky's Pictures at an Exhibition, by students from within 50 miles of Philadelphia, were judged by a committee including Eugene Ormandy and Harl McDonald, and the 11 winners are to be shown at the Art Alliance in that city, March 8 to 29. . . .

Paul Hindemith led the Cathedral Choral Society in his cantata, Frau Musica, at the Washington Cathedral on Dec. 29. . . . Slightly less soothing is the report that a Japanese ballet troupe from Hiroshima recently performed at Kure, Japan, for British Occupation troops—their *chef d'oeuvre* being titled The Story of the Atomic Bomb and Its Aftermath. Loud dissonances in the accompaniment, no doubt.

Article in Herald Tribune by Ann Pringle contained the prescient sentence: "A piano is wonderful when some one is playing it, but did you ever wish you could fold it up afterward and stow it away in a suitcase on the closet shelf?" We have wished it often—and not always afterward. . . .

• • •

Some highlights of the recent Massachusetts convention sessions reported by our M. C.:

The "Boston Tea Party" over at Harvard University, with the notable string music program.

The impromptu, unexpurgated address by one of the pianistic contingent in behalf of the private teacher, which made session history.

The NATS "Watch Night" party; repercussions of the Schoenberg String Trio; stories of Drs. Cook and Hughes at the Piano Guild luncheon.

Dr. Harrison Keller's epic tale at the Federation of Music Clubs affair of the music-education project for artillery horses.

The 20-year-old lad who stampeded the singing teachers' clinic by announcing his classification as soprano and sticking to his point through Oley Speaks' Morning.

The poetry joust between Dr. James Houghton of Boston and Homer Mowe of New York, with the latter gaining a slight "edge" by use of the nomenclature "female NATS" when designating the ladies.

Mme. Koussevitzky's portrait face and charming gown on the MTNA dais.

President Kendall's conquest of fourth dimensional space (he was present in several different spots at one and the same time, apparently or approximately)!

Dr. Donald Swarthout's stern mien and contradictory smile.

The un-publicized conflagration on the seventh floor of the convention hostelry, fortunately put out early.

The terrific good humor of music makers over strenuous schedules, slushy streets and cancelled flights.

Holiday fun between serious bouts of planning for seasonal activities.

General impression of alphabetically formidable, scholastically able accomplishment.

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Politics seem even to be invading the "Met," as the Herald Tribune report on a recent Tosca avers of a certain singer that "although his socialism is at best a little mealy, like so many of our current baritones', it is consistent and not disagreeable."

• • •

NEW YEAR'S MUSINGS

Organists in annual New York shindig.
With snowy banks, did they all in-dig?

• • •

D'Oyly Carte troupe now attracting throng.
With Pirates, Patience, can they do wrong?

• • •

At the "Met" there're Pinzas two.
The Tagliavinis are double, too.

• • •

Year's best radio prize still goes to Toscy.
(Wait for super-Otello with sirens by Stokowski.)

• • •

Now that Jeanne at the Stake has sizzled with clashes
Harmonic, what's the management doing with all those ashes?

• • •

Here, friends, we will close lest on toes we trample.
Hope '48 brings all of you art rewards ample!

• • •

Here's a wish of "Salud," or "Good Health" in the Year for all earnestly laboring artists!

"LOST OPERAS" OF GILBERT & SULLIVAN

By JANE W. STEDMAN

The golden successes of Gilbert and Sullivan, now having their first post-war revival in New York with the visiting D'Oyly Carte Opera Company, are so widely known that their characters have become common nouns, their lines "favorite quotations." But behind the brilliancy of Pinafore and Pirates of Penzance, of Iolanthe and The Gondoliers, remain three dim operas, the first and final joint productions of that witty collaboration.

These never-played operas, Thespis, Utopia Limited, and The Grand Duke, have fallen into such theatrical oblivion that even a Savoyard pays them little heed. Of negligible and dubious success in their own day, they have never (well, hardly ever!) been seen in ours. Yet they represent characteristic aspects of composer and librettist, and in rhythmic facility alone overshadow many a modern musical comedy which has achieved the popularity that these Savoy stepchildren never gained.

The first of the forgotten operas, Thespis, was produced at the London Gaiety Theatre in 1871, four years before Trial by Jury. As their initial collaboration it was doomed to failure chiefly because Gilbert and Sullivan had as yet no audience ready for their particular kind of excellence. The taste of the time ran to heavily-labored burlesque, at its best a borrowing of Offenbach, at its worst incredibly bad.

In Thespis, Gilbert met the Gaiety's requirements to the extent of building his plot around mock-mythological figures and permitting a man's role (Mercury) to be played by a soubrette in tights! But aside from these concessions, the opera was a far cry from the usual Gaiety fare.

Thespians on Olympus

The plot is an example of Gilbert's favorite device—change in identity. Here a group of thespians picnic on the summit of Mount Olympus, meet the gods grown old, change places with them, mismanage the world, and finally return willingly to their former mortal status. Some humor is derived from the spectacle of the decrepit gods—Apollo hobbling about in a dressing gown; elderly Diana wearing galoshes. Most of the songs are excellent, the patter songs almost more complex than any Gilbert was to write for his next two productions. What music has survived is sprightly and one chorus—"Climbing over Rocky Mountain"—was, with scarcely a change, taken over bodily for The Pirates of Penzance several years later. Indeed, much of Thespis was reworked for later operas by both composer and librettist.

When their first attempt met with little applause, Gilbert and Sullivan separated to go each his own artistic way until, in 1875, they joined forces to create Trial by Jury and thereby to begin the series of happy absurdities which for twenty years titillated the world. The successes of these years are the familiar operas; the failures are the last two of the long list.

A Political Satire

By 1893 quarrels and illness had shaken the firm unity of the librettist, the composer and the producer D'Oyly Carte, and the magic which had before animated the Savoy was unhappily lacking except in occasional flashes.

Utopia Limited was, nevertheless, at the time of its production not accounted a failure, and is considered so now chiefly because the D'Oyly Carte company has never revived it and because of its original short run of 245 performances (only one less than that of Princess Ida and 70 more than that of the still revived The Sorcerer). Yet pre-premiere interest was great, the press was generally favorable, and George Bernard Shaw even went so far as to state that Utopia Limited was his favorite Gilbert and Sullivan opera.

Shaw's predilection is easily explained, for this opera is the most thoroughgoing political satire of the series. Utopia anglicized was Gilbert's theme, and he presented an ideal land into which English "Flowers of Progress" with civilized improvements were imported. Although the ebulliency of earlier productions was lacking, the wit bit deeper here, so deeply in fact that royalty smarted from it.

The Queen "Not Amused"

The disapproval of the royal family (interested in the Savoy hitherto) has often been referred to as a factor contributing to Utopia's comparative failure. Queen Victoria was certainly not amused to find her "frugal" drawing room refreshments of tea and mixed biscuits the subject of Gilbertian gibe, nor to hear a strain of "Johnny Get Your Gun" injected by Sullivan for a court function. Edward VII, then Prince of Wales, is reported to have left his box during the opening performance, provoked by the sight of the stage King in a uniform with decorations that Edward alone had the right to wear. Although Victoria never forgave Gilbert, Edward after his succession to the throne bestowed on the dramatist the knighthood his royal mother had withheld, thus proving that his pique was by no means lasting.

In point of fact, Utopia Limited is, nevertheless, not a really excellent play when compared with The Gondoliers, its immediate predecessor. It is full of conspicuous reminiscences of former libretti, Captain Corcoran even entering in person to repeat his famous "No, never!" Tarara, the public exploder, is an undeveloped descendant of KoKo; King Paramount refers to his correspondence with the Mikado on capital punishment; and Princess Zara is a sister-in-education to Princess Ida.

In short, Utopia often becomes nostalgic, reminding its audience of the "good old days" of purely spontaneous humor. That the humor was no longer spontaneous is evidenced by Gilbert's correspondence in regard to the score. So eager was he to patch up his differences with Sullivan that he reversed his usual procedure, writing words now to fit Sullivan's already completed finale, a disastrous concession.

But all is not dross in Utopia Limited: the opening chorus is a felicitous parody of Tennyson, the troop of First Life Guards provide vigor, and Fitzbattleaxe's solo which opens Act II is one of the best things Gilbert and Sullivan ever wrote, satirizing as it does the difficulty a love-lorn tenor undergoes:

"You can't do chromatics
With proper emphatics
When anguish your bosom is wringing."

A Lavish Production

Curiously enough, this opera foreshadows the use of ballet in our modern Oklahomas and Carousels. Whereas in its predecessors, dancing was usually of a lighthearted, whimsically inconsequential kind, Utopia Limited presented dances satirizing the conventional emotions of ballet and, in the King's wooing of Lady Sophy, dances presenting incidents necessary to the plot.

The production itself was a lavish one, far beyond the usual cost of a Savoy opera, and this expense has undoubtedly contributed to keep it off the stage. An American revival in the 1930's proved that, to an enthusiast-audience, Utopia Limited is by no means a total loss.

G. & S. "Swan Song"

Not quite so much can be said of the last of all Gilbert and Sullivan's efforts, The Grand Duke, which opened on March 7, 1896, and closed after 123 performances. Potentially it is a better piece than Utopia, the plot being a return to Gilbert's first love—the switch in identity. Ludwig, a comedian, takes over the Grand Duke's position and finds himself claimed by four brides. The complications conclude with Ludwig's return to his former status and a general distribution of wives to appropriate husbands. The statutory duel by which this confusion is made possible is an ingenious device, each duellist drawing a card, the holder of the lower card being declared legally dead. The prettily spiteful opening chorus is amusing:

"Her bouquet is simply frightful—
Still, 'twill be a pretty wedding!"

Rudolph, the parsimonious Duke, has a good patter song concerned with his little economies and another, "When You Find You're a Broken-down Critter," a ludicrous recital of symptoms. Ludwig, too, emerges with some characteristically Gilbertian verses, the funniest of which burlesques Greek scholarship.

The Grand Duke, however, like Utopia, has its echoes of the great Savoy operas. The Prince of Monte Carlo whose urbane appearance enlivens Act II must be related to the Duke of Plaza-Toro, who relieves his impecunity by "business ingenuity" and who has a daughter married in the cradle to a husband who now must be reclaimed. Even the Prince's appearance, to judge from Gilbert's preliminary costume sketch, is reminiscent of the Duke. Moreover, Ludwig, the newly-elevated plebeian, gives his friends places at court, much as Marco and Giuseppe had done.

Conflicting Accents

For this production a European soprano, Ilka von Palmay, had been engaged, and her presence presented Gilbert with no little difficulty in trying to account for her decidedly un-English accent. He got around it by a clever quibble, a logical device, but one which from the audience's standpoint was perhaps not well-chosen. Mme. von Palmay was assigned the role of Julia Jellicoe, an *English* actress; the rest of the characters were designated as Teutonic inhabitants of Pfenig Halbpfenig, thus explaining the discrepancies in pronunciation. Theatre-goers not as logical as Gilbert, however, found the scheme, like Mme. von Palmay's accent, "a bit thick."

So in spite of noteworthy efforts and such inspired moments as Rudolph's outbursts: "Big bombs, small bombs, great guns and little ones!" or the duel chorus: "Sing Hearts and Diamonds, Spades and Clubs," it became apparent that with The Grand Duke, the "mine of jocularity" certainly had worked out. The curtain had come down at the Savoy.

The sketches on this page were drawn by W. S. Gilbert himself, under the pseudonym of "Bab". They are reproduced with acknowledgements to Bass Publishers, New York.

Kind Captain, I've important information,
Sing hey, the kind commander that you are,
About a certain intimate relation,
Sing hey, the merry maiden and the tar.
The merry maiden and the tar.

I am the very model of a modern Major-Gineral,
I've information vegetable, animal, and mineral,
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo, in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o' news—
With many cheerful facts about the square of the hypotenuse.

The D'Oyly Carte Opera Company, from London, returning to New York for the first time since 1939, recently opened a season which was to extend at least until April. The forces are under the direction of 71-year old Rupert D'Oyly Carte, and have in their repertoire at present all the productions of Gilbert and Sullivan except a few, the settings for which were destroyed in the London "blitz."

Miss Stedman, the author of this article on the inimitable collaborators, is an instructor in English at Wayne University in Detroit. She has been engaged for 10 years in work on the Savoy operas. She has published articles in the Opera News and the RCA Victor Record Review.

BOSTON IS HOST TO 17 GROUPS IN JOINT CONVENTION

DONALD M. SWARTHOUT, president, NASM.

RAYMOND KENDALL, president, MTNA.

RICHARD DE YOUNG, newly elected president, NATS.

LEON CARSON, retiring president, NATS, who presided at the meeting.

By MARY CRAIG

A howling storm beat at Boston and environs and lanterns might have been hung from the belfry of the old North Church warning of ice and sleet invasion whirling in by land and by sea. But inside the warmly lighted Hotel Statler, storms of approbation and enthusiasm from the delegates to the allied conventions greeted every item on the crowded program.

Three centuries old, its name a synonym for cultural progress in this country, Boston was aptly chosen as the locale for this great gathering of music educators. Sponsored primarily by the Music Teachers National Association, the convention from Dec. 28 to Jan. 2, was held in conjunction with the Annual Meetings of National Association of Schools of Music, American Musicological Society, College Music Association, National Association of Teachers of Singing, American String Teachers' Association and with the following cooperating groups: American Matthay Association, American Symphony Orchestra League, Delta Omicron, Mu Phi Epsilon, National Federation of Music Clubs, National Guild of Piano Teachers, National Music Council, Phi Beta, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Sigma Alpha Iota.

Alphabetically formidable and scholastically profound, the program actually got under way with the first NASM session on Dec. 27, the National Association of Schools of Music meeting for its 23rd annual conference. Subjects discussed by the NASM fundamentally concerned the findings of the Commission on Curricula, the Graduate Commission, Preparatory Training, Administrative Problems and Credits.

Joint General Session

At the opening Joint General Session of MTNA, NASM and AMS on Dec. 27, William Schuman, president of the Juilliard School of Music, New York, was the chairman of the panel discussion on the Training of Men and Women for Professional Life in America. Among the notable educators taking part were Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., Dr. Harrison Keller, director of the New England Conservatory of Music, Boston, Mass., and Dean Donald M. Swarthout of the University of Kansas, Lawrence, and president of the NASM. The second topic was Cooperation Between Musical Scholars and Performers in the Preparation of Programs of Unusual Music. Introduced by Dr. George Dickinson, Vassar College, Poughkeepsie, N. Y., and President of AMS, a splendid program of Renaissance and earlier music was given by the Vielle Trio. Franz Siedersbeck, Beatrice Dohme, Werner Landshoff, assisted by Du Bos Robertson, tenor. The Vielles are instruments made by Siebenheuner, Switzerland; the Organetto is a copy of the original in the Brussels Museum.

MTNA Opens 72nd Annual Convention

The MTNA agenda offered a cyclorama of musical activity. Business meetings, luncheons and joint panel discussions were the order of the first day, Dec. 30, concluding with the fine musicological concert of the Vielle Trio and, in the evening, the Boston Symphony Orchestra program at which the delegates and speakers were guests of the Symphony's Board of Directors and the Conductor, Serge Koussevitzky.

Academic affairs ruled the roster on the 2nd day. Sectional meetings listed the Theory Forum, led by John H. Lowell, University of Michigan; Library Resources, topics guided by William Dinneen, Brown University; Community Music, Chairman Siebolt Frieswyk, Griffith Music Foundation; School Music, Helen M. Hosmer, Crane School of Music, Potsdam, N. Y. (During this period a fine concert illustrative of the work was presented by the Newton High School Glee Club, Mass., directed by James H. Remley.) Musicology again came to the fore in the series under guidance of Glen Haydon, University of North Carolina; Latin American Music, Henry Cowell, Chairman, and Music Therapy, Roy Underwood, Michigan State College, leader, continued study periods which concluded with National Music Week and Problems of the Private Teacher discussions.

Special Luncheon on Wednesday

In the paneled Hancock Room and parlors of the Statler, at the Vienna Room of Steuben's, at the Faculty Club of Harvard, luncheon parties were held by Phi Mu Alpha Sinfonia, Mu Phi Epsilon, Sigma Alpha Iota, Delta Omicron, Phi Beta and the College Music Association, all affiliating groups with MTNA.

On Thursday, with MTNA in full stride, NATS having held executive and official delegate meetings on the previous day now coming strongly into convention session, with the National Guild of Piano Teachers in luncheon celebration, the Pi Kappa Lambda Fraternity in council plus the active work of the American String Teachers Association and the American String Orchestras group (Chairman, Mrs. William Arms Fisher), the choice between business-social and business-musical became exceedingly complex, requiring the wisdom of another Solomon or at least a split personality. Jordan Hall featured a Concert of Contemporary American Music, program arranged by Chairman Irving G. Fine of the Committee on American Music. Sectional meetings continued with vital subjects under intensive scrutiny: American Music, Chairman, Irving C. Fine, Harvard University; Psychology, Chairman, E. Thayer Gaston, subjects, Needed Research in the Psychology of Music Bearing on (1) Normal Human Living ;(2) Abnormal Pathological Living.

American Piano Teachers Luncheon

A splendid representation of teachers at tables allocated to the 48 states at present in the Union greeted the honor guests and the speakers of the luncheon of the Guild of American Piano Teachers. In the absence of President Irl Allision, Grace White presided. Edwin Hughes of the National Music Council was Master of Ceremonies and gave the main address. Other speakers were Mrs. Royden Keith, Dr, Kendall, Dr. Cook, Dr. James Quarles. Tribute was paid to Pres. Allison, to the achievements of representative Grace White, to the growing influence of the organization for better music values and development of music appreciation. The auditions plan was unanimously commended.

In the afternoon there took place the first clinic and demonstration of NATS. (A report of the convention activities of this organization appears on the Silhouettes page.)

Banquet Night

The great joint banquet of all convention groups was on Jan. 1 in the Imperial Ballroom with Dr. Raymond Kendall presiding, Dr. Serge Koussevitzky and Mrs. Koussevitzky as honor guests. On the dais were presidents and past-presidents of State and National organizations. Dean Swarthout introduced the speaker, Dr. Koussevitzky who chose as the theme for his pointed discourse the likeness of democratic and musical ideals. "Music of all the arts is the nearest to democratic ideals," he said. "It is therefore our direct duty as teachers of music and Americans to spread musical cultural in the masses. We must stimulate interest for music so that it penetrates into the living consciousness of the people."

An after-dinner recital was played by the Walden String Quartet, now in residence at the University of Illinois. The instrumentalists were Homer Schmitt, violin; Bernard Goodman, violin; Robert Swenson, cello; Eugene Weigel, viola. The Boccherini A major Quartet, the defiant Schoenberg Trio for violin, viola and cello, and Charles Ives' quaintly themed and modernly constructed Second String Quartet made up the list.

Elections, forums, study groups and concerts filled Jan. 2. On call at 8 a.m. were breakfast conferences, the Senate of MTNA, James T. Quarles, Chairman; Council of State and Local Presidents, Edith Lucille Robbins, Chairman. Voice (see Silhouettes page), Piano and Strings Panel Discussions continued in morning and afternoon hours.

Friday Forums

The Keyboard sector was governed by Chairman Wiktor Labunski, Kansas City Conservatory and took under advisement The Problem Student, by William Krevit, Brooklyn, N. Y.; Stage Fright, read by Margit Varro, Chicago; Comparison of Professional and Non-professional Students, David Barnett, Wellesley College; a paper on Chopin's use of terminology, by Bruce Simonds, Yale University; Accuracy Standards, by Olga Samaroff, Juilliard School of Music.

At the same hours two strong sessions were held by masters of the bow. Chairman Duane Haskell introduced speakers Gilbert R. Waller, University of Oklahoma, George Bernoff, Teachers College, Columbia University.

Information on the Forums on Voice which were in operation also are to be found on the Voice page of this issue of Musical Courier with the story of the NATS dinner honoring retiring president Leon Carson.

The third general session took up the Audio-Visual realized and experimental study. Discussions and demonstrations were held in New England Mutual Hall, Frederick Sternfeld, chairman in charge of the forum on his subject.

On the final evening two music features were offered: the fine Organ Recital by E. Power Biggs in Memorial Chapel, Harvard University, and the Opera Workshop of the New England Conservatory staged in Jordan Hall and directed by Boris Goldovsky.

Election Returns

The annual election of MTNA returned to office Raymond Kendall, of Ann Arbor, Mich., president; Leo C. Miller, St. Louis, Mo., vice-president; Wilfred C. Bain, Bloomington, Ind., secretary; Oscar W. Demmlar, Pittsburgh, Pa., treasurer; Theodore M. Finney, Pittsburgh, editor.

Dean Donald M. Swarthout, of the School of Fine Arts, University of Kansas, was re-elected head of NASM, with secretary, Burnet C. Tuthill, Memphis College of Music; treasurer, Peter Stam, Jr., Wheaton College, Ill.; regional vice-presidents, Eastern, Janet D. Schenck, Manhattan School of Music, N. Y.; Southern, Wilbur Rowland, Shorter College, Ga.; Central, Earl Escgmas, Dennison University, Ohio; Western, Rowland Dunham, University of Colorado.

The new NATS Official Board named to serve for two years, president, Richard De Young, Chicago, Ill.; vice-president, Homer G. Mowe, N. Y.; vice-president, Helen Steen Huls, St. Cloud, Minnesota; secretary, Walter Allen Stultz, Evanston, Ill.; treasurer, Carl Gutekunst, New York; registrar, Grace Leslie, New York; past-president, Leon Carson, New York. Regional Governors, to serve for two years: Eastern District, Romley Fell, Newark, N. J.; Southeastern, DuPre Rhame, Greenville, S. C.; Southern, Lillian G. McCook, Natchitoches, La.; Central, E. Clifford Toren, Chicago, Ill.; Northern, Hadley R. Crawford, Indianola, Iowa; Southwestern, William E. Jones, Denton, Texas, California-western, Eugene Fulton, San Francisco; Northwestern, Melvin H. Geist, Salem, Oregon. Representatives-at-Large to serve for one year were appointed for each District.

Musicological Society Meets

Dec. 28 to 30 the American Musicological Society held their Executive meetings and commenced a series of papers and illustrative recitals which proved of unique interest to students of the roots of music. Passing rapidly over the rich list, the following topics must serve to indicate the extent of the research: Evidences of Graeco-Slavonic Chant Traditions in the Choral Music of Russia: Product of a Study of the Part-Writing for the Graeco-Russian Orthodox Church, Charles C. Hirt, University of Southern California, Los Angeles, Cal.; The Oldest Sources about Octave, Scale, and Octoechos, Eric Werner, Hebrew Union College, Cincinnati, O.; Irregular Systems of Temperament, J. Murray Barber, Michigan State College, East Lansing, Mich.; Qualitative and Quantitative Factors in Musicology, Charles Seeger, Pan American Union, Washington, D. C.

With Dr. Kendall as Chairman, the Musicological Society second session included these speakers and papers: Chairman Raymond Kendall, University of Michigan, Ann Arbor, Michigan. "Sequences of Isaac's Choralis Constantinus," Louise Cuyler, University of Michigan, Ann Arbor, Michigan; "Music History and Theory," Hans David, Southern Methodist University, Dallas, Texas; "Leopold Mozart's Versuch . . . and Eighteenth Century Violin Playing," David Boyden, Berkeley, California; "The Periodic Nature of Music History," Curt Sachs, New York City.

The final meeting was conducted by Chairman Harold Spivacke, Library of Congress, Washington, D. C. Subjects were: The Applied Cosmopolitanism of Georg Philipp Telemann, Ruth Hannas, Cheyenne, Wyoming; A Manuscript in the Newberry Library, Otto Gombosi, Michigan State College, East Lansing, Mich.; Problems and Opportunities in Modern Hymnology, Leonard Ellinwood, Library of Congress, Washington, D. C.; Musicology in Europe Today, Carleton Sprague Smith, New York Public Library, New York City.

HUB MEETINGS FEATURE MUSIC AND DISCUSSIONS

By JULES WOLFFERS

New England Representative for Musical Courier

BOSTON. — A record for solidarity and co-operation was established here when no fewer than seventeen national music organizations held annual meetings and other activities in conjunction with the 72nd annual meeting of the Music Teachers National Association.

As was to be expected, the range of the convention extended all the way from specialized abstruse discussion to proceedings of the broadest general interest. The days' activities were interpolated with copious quantities of fine music as finely performed. Most of the meetings were held at the Hotel Statler, convention headquarters. All of Boston's concert halls were utilized, and Harvard University, Boston University and the New England Conservatory of Music played host for various events.

If there is any fault to find it was in the wealth of events, many given at the same time in widely scattered places. This made news-gathering largely a matter of chance. The Courier's New England correspondent found it no easy task especially in view of the fact that there was no co-ordination of publicity, and no central place to receive summaries and other material. It might not seem impossible to have adequate provisions of this sort made for the sake of those unable to attend as well as for the general public. Harvard University, in last year's symposium of criticism, was a model in this respect, with news, photos, a photographer, courtesy and assistance on call at all times.

How Local Press Reacted

Perhaps due to these conditions, the local press covered the events in perfunctory style. With little guidance, the few headlines were sensational and misleading: "Music Teachers of U.S. Blast Petrillo"; "Teachers Warned Against Music as 'Big Business'"; "Musical Cocktail Will Pep You Up." The first headline referred to a resolution authored by Howard Hanson in which it was pointed out that the discontinuance of recording would be detrimental to music education. It was also recognized that copyright laws should be changed to give protection to musicians who make recordings. Plans to urge revision of the recording ban so that recordings for schools could be made were also instituted at the NASM meeting which passed the resolution unanimously.

The second headline again resulted from an NASM meeting when Dr. Hanson intimated that the composer is a "small insignificant figure" in today's musical life, with "managers, impresarios, merchants of art, virtuosi, prima donna soloists, prima donna conductors, opera stars" being chief motivating forces. It might be pointed out that this phenomenon is not altogether a product of our times. Mozart and Beethoven also faced many of these conditions. Perhaps the answer may well be the organization of composers' output on the pre-war German model with adequate laws to protect composers of all levels. The Musical Cocktail heading was reaction to a discussion by Dr. Alexander Capurso, of the University of Kentucky, on the ways in which music may help during the work-day. Dr. Capurso emphasized that much more investigation is necessary and that the impact of music on various persons and groups varies enormously. As far as pepping-up qualities are concerned, even the ancient Greeks knew some of the psychological and physiological effect of different types of music Still, this is news for a 20th century newspaper.

Forums Galore

There were numerous meetings and forums of the MTNA with Raymond Kendall, president of the association, taking prominent part. Subjects discussed included theory, library resources, community music, school music, musicology, music in therapy and problems of the private music teacher. An overflow audience was present to hear Latin American music discussed under the chairmanship of Henry Cowell. Participants were Aaron Copland, Charles Seeger, Nicolas Slonimsky, Carleton Sprague Smith and David Van Vactor. A sectional meeting devoted to American music enlisted Edward Ballantine and Walter Piston of Harvard, Robert S. King of Boston University College of Music, and Carl McKinley of the New England Conservatory, under the chairmanship of Irving G. Fine of Harvard. Other forums were on voice, piano and strings and audio-visual methods. James R. Houghton, Bruce Simonds, Lukas Foss and Olga Samaroff were a few of the participants.

Aid to Europe Discussed

The National Music Council created an impact out of all proportion to its necessarily limited delegation. Its executive secretary, Edwin Hughes, explained the need and usefulness of the Council to very good response. At a luncheon meeting attended by delegates from almost every branch of American music and industry, plans were discussed for aiding music in Europe and the Orient to the point where war-stricken countries might once more take up the threads of interrupted musical progress.

Another new group provided one of the most stimulating afternoons of the week. This was the American Symphony Orchestra League, with Mrs. William Arms Fisher, New England regional director, presiding. All types of orchestras were represented, from strictly amateur groups to full-fledged professional symphony orchestras. So interesting was the preliminary discussion from the floor that it took up the entire session with many visitors attracted from other meetings. Here was an opportunity to see American progress in music on the level nearest the public. Experiences and problems of all kinds, both artistic and financial, were shared in frank and open discussion.

Shortage of String Players

This meeting became almost a joint affair with that of the newly-organized American String Teachers' Association, meeting to formulate and implement its plans and procedures. Many members kept dividing their time between the two groups, engaged in a hopeless effort to attend both meetings at once. It was stressed that the shortage of string players is becoming acute and that a real problem exists if orchestras are to have a full implement of strings.

Boston Symphony Concert

Chief of the musical activities was a program given by the Boston Symphony Orchestra at Symphony Hall in which Dr. Serge Koussevitzky conducted the Suite from the ballet, Appalachian Spring, by Aaron Copland, and a somewhat cut version of Bruckner's monumental 8th Symphony. The members of the various groups present gave the noted Boston leader an ovation which was redoubled when he was presented a citation by the American Music Council.

At Sanders Theater, Harvard, the Kroll Quartet presented works by Beethoven and Ravel together with the first performance of Ross Lee Finney's String Quartet No. 4. A concert of contemporary American music at Jordan Hall gave examples by Robert Palmer, Arthur Berger, Harold Shapero and Walter Piston. The music was of excellent quality. At the joint banquet, the Walden String Quartet played compositions by

(*Continued on page* 10)

CAUTION!

It was inevitable that the phenomenal public acclaim accorded to the First Piano Quartet would attract imitators.

Nor will these be unwelcome to "the four gentlemen of the keyboard". Other four-piano ensembles, following in the trail blazed by the First Piano Quartet will, we trust, awaken even wider interest in this unusual medium.

What has given us cause for alarm, however, is the apparent confusion in the minds of various local concert managements as to the identity of such other four-piano ensembles, leading them to believe that what had been offered them was the original First Piano Quartet.

This same confusion has led many enthusiasts of the First Piano Quartet to write us of the pleasure they anticipate when "the piano quartet" (as they call it) will appear in their respective cities on such and such a date.

Investigation, however, reveals that a **different** ensemble has been booked, loosely referred to by its traveling salesmen as "the piano quartet".

The First Piano Quartet is truly the **first** piano quartet. **Up to now** it is the only one that the music-loving public of this country has meant when it spoke of "the piano quartet".

The building of its reputation has been a long and painstaking task. To achieve the present precision and artistry of its ensemble work, the First Piano Quartet has been before the radio public in its regular weekly concert broadcasts for **eight** consecutive years, before the concert-going public in over **200** different cities for **seven** consecutive years, and is now entering its **second** year under the Victor "Red Seal" banner as one of the most successful classical recording groups ever known.

We suggest that if it is your intention to book or to hear the First Piano Quartet, make sure that it **is** the **First** Piano Quartet, and not just a group bearing a similar name.

Make sure that the word "First" appears before the words "Piano Quartet". For the distinguishing characteristic of the F.P.Q. is that it **is** the **first.**

Ask if it's the same ensemble that's been on the air for eight years, on the concert platform for seven years, and on Victor records for over one year.

And make sure that it has been booked from Fadiman Associates, Ltd., its original creators and sponsors, and **alone** authorized to make commitments in its behalf.

IN a season which, according to a top concert executive, is seeing a country-wide slump of at least 15% from last year, we submit the following amazing figures for a recent tour of the First Piano Quartet:

Auditorium	City	Seating Capacity	Audience Present
St. Paul Auditorium	St. Paul, Minn.	12,300	14,000
Public Auditorium	Cleveland, Ohio	8,000	8,000
Masonic Temple	Detroit, Mich.	4,800	5,200
Academy of Music	Philadelphia, Pa.	3,000	3,050
Syria Mosque	Pittsburgh, Pa.	3,732	3,810
Symphony Hall	Boston, Mass.	2,715	2,715
Eastman Theater	Rochester, N. Y.	3,400	3,600
Purdue U. Music Hall	Lafayette, Ind.	6,146	6,856
The Principia	St. Louis, Mo.	1,720	1,720
R.K.O. Orpheum	Davenport, Iowa	2,825	2,825
Memorial Hall	Worcester, Mass.	3,475	3,475

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NEW YORK CONCERTS: Novel Fare Marks Fortnight

(Picture on inside front cover)

Carnegie Hall

Honegger's Joan Presented

With Charles Muench conducting, the Westminster Choir (Dr. J. Finley Williamson, director) taking over the extensive choral assignment, Vera Zorina and Raymond Gerôme in the speaking roles (as Jeanne d'Arc and Frère Dominique) and Nadine Conner, Jarmila Novotna, Enid Szantho, Joseph Laderoute and Lorenzo Alvary excelling in singing parts, Jeanne d'Arc au Bucher (Joan of Arc at the Stake), the dramatic oratorio with text by Paul Claudel and elaborate score by Arthur Honegger, was premiered at the New York Philharmonic concerts on Jan. 1, 2 and 4.

The performance met with greatest approval, which showed itself in prolonged and demonstrative applause. The reasons for this cordial reception are obvious. The work is the result of collaboration by two master craftsmen. Claudel, to whom the stage owes many moving plays, has written a book of great beauty of language and noble thought. Both authors, about ten years after the initial publication and performance of the work, wrote a Prologue which clearly refers to the then prevailing situation of France. The theme is simple: There can be no greater Love than to sacrifice one's life for those one loves. Jeanne d'Arc, whose faith in and love for her country made her its saving heroine, lives through her last hours tied to the stake and in a flashback re-experiences her life in miraculous, symbolic visions. She is consoled by celestial voices and receives redemption. The work is conceived as a "mimo-drama" and has often been done in this form, since it was commissioned by Ida Rubinstein, to whom it is dedicated, and first performed in 1939 in Basle. It has also been sung frequently as a concert-oratorio, in which form it was given here.

The composition is incidental music on a grand scale. Theatrical effects and a great dramatic power distinguish the score, which employs a big orchestra and molds the divergent elements into an effective artistic unit. It employs many modern devices, from contrapuntal structure to purposely vulgar jazz effects. But in its happiest moments it has a redeeming lyricism, and especially in the restraint of the last scene, a heartwarming inwardness and touching sincerity.

The Belgian actor, Raymond Gerôme, contributed some of the finest "music" with his perfect delineation of Claudel's magnificent poetry. Vera Zorina in the title role convinced with the deep sincerity of her impersonation. The vocal soloists also distinguished themselves, as did the Westminster Choir. H. W. L.

Christmas Program by Barzin Forces

As the first of a series of two events in the Gabrilowitsch Memorial Family Series, the National Orchestral Association presented on the afternoon of Dec. 20 the Story of the Nativity, enacted to music, and Christmas Carols from Many Lands, sung by the Dessoff Choirs. Augustin Duncan narrated the Story, which was charmingly performed by a group of children and Anita Zahn and the Duncan Dancers. Abby Bonime was the serene Madonna.

The presentation was particularly effective since the Choirs were banked on both sides of the stage in the totally dark house with only individually held lighted tapers shining with angelic effect. Costumes were designed by Robert Edmond Jones and Jean Rosenthal was in charge of the excellent lighting. Musical continuity and the closing Christmas Overture were written by Walter W. Eiger. A. L.

Sunday Philharmonic Program

The Philharmonic, again under the baton of Szell, repeated Aaron Copland's Third Symphony on Dec. 21, but included also the Schubert "Unfinished" Symphony and two overtures: Mozart's Marriage of Figaro and von Weber's Der Freischütz. The orchestra gave a dynamic performance throughout which, despite Mr. Szell's tendency to be overdeliberate in tempo at times, was most satisfying. A. L.

Szell and Morini Play Beethoven

George Szell and the Philharmonic with the admirable violinist Erica Morini offered real Christmas cheer on Dec. 25 in an all-Beethoven program. Opening with the Overture to Coriolanus, Mr. Szell gave this work a musical importance which dissociated it completely from all theatrical implications. Erica Morini never played the Violin Concerto with more introspection and greater artistry than on this occasion. The second movement was of moving lyricism and persuasive depth; the last, with all its technical intricacy, the perfect example of understanding and convincing interpretation. The Pastorale Symphony, in Szell's reading, came to life with all its enticing lyricism, whole dramatic impact, and classical beauty. H. W. L.

On Dec. 28 Szell and the Philharmonic repeated their reading of Beethoven's Pastorale. The soloist was again Erica Morini in an exemplary rendition of Mendelssohn's Violin Concerto. The concert closed with a rousing performance of Richard Strauss' Don Juan. H. W. L.

SUSIE MICHAEL and MAURICE FRIEDMAN, pianist-narrator and baritone-mime, present their Cavalcade of Jewish Music at Times Hall on Feb. 14, during National Jewish Music Month. Nine of their numbers are arranged by prominent composers who plan to be in the audience. Other current engagements for the two are in Norfolk, Va., Knoxville, the University of Kentucky at Lexington, Ky., Baltimore, Washington, D. C., Dayton, Ohio, and elsewhere. (Photo by J. Abresch.)

Westminster Choir Group Pleases

The selected 40-voice group from the Westminster Choir under the direction of Dr. John Finley Williamson was heard in recital and liturgical numbers including Palestrina's splendid Stabat Mater, compositions of Bach, Schubert, Brahms and Handel, MacDowell and Delius and a choice assortment of folksongs arranged for these singers. At their best in the softer passages of the music and interpretatively most telling in the especially contrived numbers, the singers gave an impression of excellent schooling in technical musicianship. The voices, with a few exceptions, sounded in need either of rest or more secure vocal production. There was precision in attack but lack of tone focus. Although the ensemble quality was not entirely mellifluous, the scope of dynamics and the warming enthusiasm of the singers were admirable. M. C.

Uncut Handel Messiah Sung

Before a sold-out house the New York Oratorio Society on Dec. 20 presented the complete Handelian score of Messiah, in a new edition which was the work of Dr. J. M. Coopersmith. Since to lovers of the finest in oratorio this music is a never-ending joy, the lengthy restorations in Parts II and III enhanced the continuity of the story and the logical procedure towards the score's climactic peaks.

Beginning at 7:45 in order to encompass the great length of the work, Alfred Greenfield conducted a balanced, smoothly moving performance with his well-schooled ensemble vocally and rhythmically responsive. Of the soloists, William Hain sang his tenor arias with sure authority; Clifford Harvout disclosed fine quality of voice and emotional color, he however has not the point of voice needed for the more dramatic airs. Anne McKnight showed musical integrity and traditional style although her vocal work seemed not as pure and clear as last season. Margaret Tann Williams, the Welsh contralto, revealed commendable oratorio style and a pleasant quality of voice. Instrumentalists were drawn from the roster of the New York Philharmonic Orchestra. M. C.

Flagstad Features Norwegian Songs

Bringing the huge audience to its feet at her first appearance on stage, Kirsten Flagstad on Dec. 22 proved once more that she is in full command of her famed vocal resources and that she has retained every facet of her gift of radiant charm. The soprano used her splendid voice lightly in the Strauss and Schumann songs, but beginning with the Schubert and continuing through the remainder of the program and the generous added numbers, her work grew less tentative. As she became more sure of her welcome and the thrilled reception from her hearers, the tonal color expanded into a rich and soaring quality that was indescribably beautiful. Five distinguished Norwegian songs made up the central portion of the recital, Altar, by Irgens-Jensen; U-aar, by Jordan; Soeven and Snoelyse, by Doerumsgaard; Hymn til solen, by Hurum. The delightful list of Michael Head songs, and by composers Robert Ward, Maurice Besley and Eleanor Warren concluded the set program which was extended by audience ovation. Edwin McArthur was an admirable accompanist. M. C.

On Jan. 3 Mme. Flagstad gave a second recital in the same hall, singing numbers by Wagner, Brahms, Grieg, Deems Taylor, Harl McDonald, Samuel Barber and Wintter Watts. Mr. McArthur was again at the piano.

Collegiate Chorale in Christmas Oratorio of Bach

Bach's Christmas Oratorio, sung in English in two sessions at 6:30 and 9 o'clock, by the Collegiate Chorale, led by Robert Shaw, with assisting instrumentalists and soloists, attracted a capacity audience and standees on Dec. 23. This was the second annual Christmas Festival Concert of the group and one planned on imposing lines. The performance featured accompaniment by old-time instruments, with solo roles played by Yella Pessl (harpsichord), Michael Rosenker (flute), R. Landholt (trumpet), M. Leskow (oboe), P. Kirschner and A. Laubin (oboi d'Amore), and Ernest White (organ). There was some superb obbligati playing, the work of the trumpet choir particularly brilliant.

The vocal soloists had variable success with their assignments. William Hess sang the words of the Evangelist distinctly, if with somewhat light voice for this role. The other solo parts were upheld by Mariquita Moll, soprano, John Garris, Metropolitan Opera tenor, Lydia Summers, contralto, and Chester Watson, bass-baritone, with general com-

(*Continued on page 15*)

THE COLUMBUS DISPATCH
Music in Review

Mr. Wilson

Piano Concerto For Left Hand 'Pop' Highlight

Chester Barris Gives Distinguished Performance Of Ravel Music

By Samuel T. Wilson

HIGHLIGHT of the Philharmonic's second "Pop" concert of the season last Saturday night in Memorial Hall was Chester Barris' distinguished performance of the Ravel Piano Concerto for Left Hand Alone. Mr. Barris, a member of the music faculty at Ohio Wesleyan, is both a fine technician and a sensitive interpretor. An artist of most evident integrity, sheer keyboard histrionics have no place in his pianistic scheme of things. He proved, therefore, to be admirably equipped to bring to beautiful realization the purely musical intentions of the concerto in a fashion which practically reduced to afterthought wonder that all of his accomplishment was single handed.

The concerto, of course, is not merely a display piece for soloist. Demands made on conductor and orchestra are as exacting as those it makes on the pianist. Izler Solomon and the Philharmonic were as equal to the requirements of the music as was the soloist. Ravel's brilliantly effective writing for the orchestra was set forth with great felicity. Despite the fact that no Memorial Hall rehearsal of the concerto had been possible there was generally nice adjustment of tonal balance so that only once was the piano line too seriously obscured.

It is to be hoped that Mr. Barris may be persuaded to come down from Delaware again to play the Ravel concerto for us.

The audience, a shockingly small one, gave the soloist of the evening heartenidly intense applause and showered similiarly warm approval on the Philharmonic for its vital playing of such things as the Nicolai "Merry Wives of Windsor" Overture, Koutsen's "Valley Forge," Strauss' Emporer Waltzes, Saint-Saens' "Danse Macabre," the Tschaikowsky "March Slav" and Bizet's "L'Ariesienne" Suite No. 2.

CHESTER BARRIS

with

Columbus Philharmonic Orchestra

IZLER SOLOMON, CONDUCTOR

★

OHIO WESLEYAN UNIVERSITY

•

DELAWARE, OHIO

★

Barris Scores Triumph At Pop Concert

The Columbus Citizen 11
MONDAY, NOV. 17, 1947

Chester Barris, a quiet-spoken gentleman from Delaware, O., achieved a musical triumph in Columbus Saturday that will not be forgotten for a long time.

The pianist, a member of the Ohio Wesleyan University music faculty, was soloist at the season's second pop concert by the Columbus Philharmonic Orchestra. He played Maurice Ravel's Piano Concerto for Left Hand. Izler Solomon conducted.

The Ravel concerto was written for the Austrian concert pianist, Paul Wittgenstein, who had lost his right arm during the first world war. It was no mere piece of pianistic trickery. The Concerto for Left Hand is a composition of vivid beauty, and one that requires a finished and sensitive skill for the properly eloquent interpretation.

AS MR. BARRIS PLAYED, it was obvious that he had the necessary skill. Those in the audience had to keep looking at the soloist to assure themselves that all this magnificent music was being played by his left hand alone.

But it was more than skill that thrilled Mr. Barris' listeners. He offered rich tonal coloring, dramatic climax, sensitive shading and an over-all interpretation eloquent of artistry. The excellent work of Mr. Solomon and the orchestra completed the exquisite musical offering.

THE ORCHESTRA was in fine fettle for the whole concert. Solo work by Harpist Marjorie Softer Frances, Flutist Imogene King and Saxophonist Frank Kinnan in Bizet's "L'Arlesienne Suite" and by Concertmaster Robert Gross in "Danse Macabre," by Saint-Saens, was of a high order.

And the orchestra's opening chords in the Bizet work achieved a sonority that brought to mind the similar ensemble quality for which the Philadelphia Orchestra is noted.—NORMAN NADEL.

METROPOLITAN OPERA: New Ring Production Opens

The Metropolitan's refurbished Ring Cycle got under way on Jan. 7, and Das Rheingold proved to be an enthralling visual spectacle, in a new production designed and lighted by Lee Simonson. The musical direction of Fritz Stiedry was responsible for a finely fused and dramatically well-sustained reading, with notable intensity of dramatic climaxes. While the vocal performances were of varying quality, the general level was high.

Joel Berglund was a commanding and vocally substantial Wotan. Kerstin Thorborg, returning after a year's absence, gave full-toned and noble delineation to Fricka's role. A new Loge—and one of considerable individuality and subtlety of portrayal—was Max Lorenz. Polyna Stoska was a new and attractive —if vocally not always wholly happy— Freia. Gerhard Pechner's Alberich was a masterly reading in both song and action, winning spontaneous applause following the curse. John Garris' remarkable sense of plastic movement and vocal color endowed his Mime with great authenticity. As Fasolt and Fafner, Jerome Hines and Mihaly Szekely, respectively, revealed telling voices and fearsome, towering bulk. Blanche Thebom šang Erda's single scene with majestic aplomb and vocal sheen. Kenneth Schon gave burly force to Donner's episodes, while Emery Darcy contributed outstanding clarity to Froh's lines. The opening scene was rather better done than the finale by Inge Manski (Woglinde), Martha Lipton (Wellgunde) and Margaret Harshaw (Flosshilde); in the latter their pitch seemed erratic.

The new sets, somewhat stylized and featuring plastic masses against a cyclorama, were devised with the aid of projection devices on gauze drops, which made transitions between scenes particularly poetic and effective. In the Rhine episode the "swimming" was too mechanical, and the Rhinemaidens seemed to have acquired the "New Look." But the costumes designed by Mary Schenck were colorful and blended well with the other decorations, the giants being particularly well done. The stage direction of Herbert Graf, in this exacting work abounding in transformations, was in general simple and forceful, and he shared calls with cast and conductor at the close.

Other matinee performances of the cycle take place on Jan. 13, 21 and 29, with an added evening cycle announced for Feb. 6, 10, 18 and 24. R. M. K.

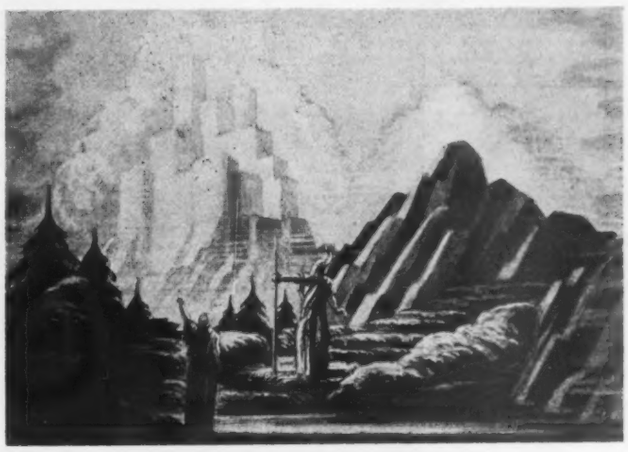
Valdengo Scores in Double Bill

In Cavalleria Rusticana on Dec. 19, despite the indisposition of Cloe Elmo, the Santuzza, the melodrama had its moments due for the most part to the fine singing of that great trouper Frederick Jagel, who received a deserved show-stopping round of applause. Martha Lipton was a handsome Lola and, though tall for the cast, acted and sang well. Claramae Turner was a good Lucia, and Francesco Valentino an adequate Alfio. The chorus looked well, but over-acted and sometimes sang flat.

In Pagliacci, Licia Albanese was a delightfully-voiced Nedda and in character. Her charm was persuasive. Raoul Jobin sang the arioso with soaring tone and kindling spirit. Hugh Thompson, towering over the petite heroine, was a pleasing Silvio, vocally and personally. The debutant, Giuseppe Valdengo, as Tonio, sang the Prologue brilliantly and won a pronounced ovation. Not entirely sinister in the Tonio role, he evidenced a sense of humor and a command of gesture that with his superior vocal gifts make him one of the rare assets among the newcomers to the Metropolitan. Leslie Chabay was in good form as Beppe. Antonicelli conducted a well-paced performance. M. C.

Sayao and Kullman in Manon

Bidu Sayao in the title role and Charles Kullman as Des Grieux returned in the season's third Manon on Dec. 20 (matinee). Inge Manski sang Poussette in place of Frances Greer. Louis Fourestier conducted the colorful and melodious score. M. L. S.



NEW SETTING FOR DAS RHEINGOLD,
second scene, as shown in a sketch by Lee Simonson, the designer. Wotan and Fricka awake from sleep and find Walhalla newly built.

Steber and Ernster New in Magic Flute

In the evening's Magic Flute, Eleanor Steber sang her first Pamina and Deszo Ernster his initial Sarastro, with Evelyn Sachs as the Second Lady and Lawrence Davidson the Second Guard as the other newcomers to an otherwise familiar cast. Miss Steber sang tunefully and well in the Mozart idiom, and Mr. Ernster made a stately and sonorous figure in his part. The other two did well in their lesser assignments. D. B.

Louise had its second performance on Dec. 22, with the same cast as before.

Christmas Eve Don Giovanni

The Christmas Eve performance of Don Giovanni offered the same cast as the first one, except for the Zerlina and Ottavio. Bidu Sayao and James Melton took on these roles with commendable assurance and polish. In fact, Miss Sayao's Zerlina and Mr. Alvary's Masetto were delightful. Ezio Pinza's Don was his usual self—and that's saying a good deal, for here is a great artist. If Regina Resnik could be relied on to stay always on pitch, she would be an excellent Donna Anna. Florence Quartararo, as Elvira, Jerome Hines as the Commendatore, and, of course, Salvatore Baccaloni as Leporello completed the cast. Max Rudolf conducted. —A. L.

Pons and Bjoerling in Rigoletto

A stirring performance of a melodious score rewarded the Christmas opera shoppers. Lily Pons looked her loveliest in Valentina gowns that must have cost Papa Rigoletto extra hours at joke making. There were compensatory factors in the diva's elegance of deportment and the exquisite timber of her voice though she was hard-pushed to retain her first-with-the-ovation position as both of the leading men won stellar honors in singing and action. Jussi Bjoerling sent his fresh and resonant tones soaring to a high D flat in the second act duet and received rounds of deserved bravas for his three arias. Aside from a bit too much floor groveling, Leonard Warren offered one of the most eloquent, finely sung and emotionally moving Rigolettos of recent years. The supporting cast was a handsome one with Mihaly Szekely a magnificent Sparafucile; Irra Petina a believable Maddalena; Evelyn Sachs, the Giovanna, and Inge Manski, the Countessa, admirable newcomers to the roster; and Kenneth Schon, a majestic Monterone. George Cehanovsky, John Baker, Leslie Chabay were equally commendable while Irene Jordan piped a pretty page. Cimara gave loose rein to the singers at times, but kept deft command of the ensemble. M. C.

Tassinari Bows as Tosca

Tosca, as given on Dec. 26, presented three artists who have mastered the Italian *verismo* style of drama. Pia Tassinari, making her debut with the company, and her husband, Ferruccio Tagliavini, were the unfortunate lovers, Alexander Sved the villainous Scarpia. Mme. Tassinari's vocal delivery is dictated mainly by dramatic impulse. She sometimes subordinates the beauty of the vocal sound to the necessity of being truthful in her action, and where temperament demands, she does not even shy away from an occasional shrill tone. But the dramatic impact and meaning is there all the time and her effort is deeply convincing. Her Vissi D'Arte stopped the show.

Tagliavini is the uncontested favorite of the Italian opera fans, and each of his arias was received with tremendous applause.

Sved as Scarpia gave a most impressive performance. He is the villain, but always the gentleman—never vulgar, always menacing and possessing hypnotic brutality. The rest of the cast was familiar. The conductor was Giuseppe Antonicelli. H. W. L.

Harshaw Replaces Elmo in Trovatore

Il Trovatore was given again for the Dec. 27 matinee, with Margaret Harshaw taking the role of Azucena in place of the indisposed Cloe Elmo, and Jussi Bjoerling singing his first Manrico of the season. The rest of the cast was the familiar one. Miss Harshaw, with her usual sterling artistry, gave an effective portrayal, and Mr. Bjoerling was in excellent voice in his part. Emil Cooper conducted. I. T.

Changes in Tannhäuser

Changes from previous Tannhäuser line-up introduced Astrid Varnay in the role of Venus, Mihaly Szekely as the Landgraf and Polyna Stoska as Elisabeth on Dec. 27. Others in the cast were Torsten Ralf, singing a tonally fine Tannhäuser; Herbert Janssen, smoothly and vocally fluent as Wolfram; John Garris, Osie Hawkins, Emery Darcy, and Philip Kinsman efficient in supporting parts. Maxine Stellman was the Shepherd.

Miss Varnay appeared less at home than in her former assignment in the score. However, she made the long-drawn out scene interesting and was telling in the high, trying tessitura. Polyna Stoska was a beautiful Elisabeth. She looked the high-born princess and was gracefully eloquent in voice and action. Szekely used his glorious bass voice well in the restricted role. Conducted by Fritz Stiedry, the balance of ensemble and color was excellent. Often it was sufficient to listen to great masses of splendid sound and forget to watch the antics on stage—especially some curious gyrations of the dancers and slovenly ambling of the Pilgrims. M. C.

Hansel and Gretel Charms

On Dec. 26 and 28 this winsome Humperdinck opera was given a most appealing production. Risë Stevens on the first day and Martha Lipton on the next occasion were delightful boyish Hansels, with Nadine Conner as the endearing Gretel. Claramae Turner as the mother and John Bownlee as the father were sympathetic cooperators. The Sandman (Paula Lenchner) and the Dewman also contributed to the illusion. But Thelma Votipka as the Witch gathered the laurels; her wonderful broomstick ride, not to mention her dire incantations, topped everything else—although she need not have appeared quite so benevolent. Max Rudolf conducted in the full spirit of a children's extravaganza.

A pictorial ballet, A Midsummer Night's Dream, to the Mendelssohn music, ending with the famous Wedding March, followed the opera, and was much enjoyed by the large juvenile audience, as by their seniors. (Review of the latter appears on Dance page in this issue.) T. P.

Lucia Repeated

Jan Peerce returned to the role of Edgardo and Leonard Warren to that of Lord Ashton in the Dec. 29 performance of Lucia, with Lily Pons again in the title role. All three principals were in good form, and Emil Cooper wielded a potent baton. I. H.

Bjoerling and Jordan in Cavalleria

The New Year's Eve double bill of Cavalleria Rusticana and Pagliacci brought Jussi Bjoerling in his first Turiddu at the Metropolitan and Irene Jordan in her initial Lola. Mr. Bjoerling's brilliance of tone brought him success, and Miss Jordan sang well and

(*Continued on page 24*)

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SECOND TERM BEGINS FEB. 2 CATALOGUE ON REQUEST

PARIS: Ballet, Concerts Abound Despite Crisis

By SUZANNE DEMARQUEZ

Paris

Although there have been no important events thus far at the two State Opera Houses this season, the Théâtre des Champs-Elysées offered a unique performance of Martine, lyric play by Henri Rabaud, which had its first performance at the Municipal Theater in Strasbourg. The orchestra of that city, the stage settings and the authors, Lina Dachary, A. M. de Barbentane and Jean Girandeau, and above all, the illustrious composer of Marouf were vociferously applauded.

At the Gaité-Lyrique a Spanish operetta, Andalousie, with music by Francis Lopez, provided good entertainment. It is staged tastefully and abounds in rhythm and appealing songs. The principal interpreters were the charming *chanteur* Luis Mariano, with his warm and colorful voice, popular in Paris; the comedian Maurice Baguet and the ravishing singer, Gise Mey.

Events in Ballet

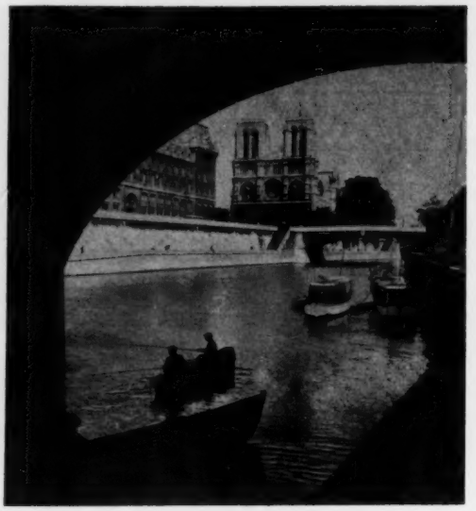
It was the ballet which provided the important theatrical events of recent weeks and which had the most success. The Ballet de Monte Carlo gave three performances at the Alhambra Theater. They have, this year, a first-class ballerina who, I am told, is one of the best dancers of the day — the American Rosella Hightower, and also other excellent artists such as Marjorie Tallchief, Youly Algaroff, and Georges Skibine. The choreographer Nijinska has conjured up red-golden dreams of movement for the Variations of Brahms, an austere *mise-en-scène* for Moussorgsky's Pictures at an Exhibition and an absolutely charming production for Romeo and Juliet, the latter danced by a 15-year-old dancer, Etherie Pagava.

The Ballet des Champs-Elysées has created Thirteen Dances (choreography by the director Roland Petit), a suite of variations in which each offers a surprise due to the costumes of the famous *couturier*, Christian Dior. Another novelty was the Portrait of Don Quixote, a colorful pantomime in the choreography of Millass, danced and mimed by the stars of the company, Jean Babilee and Nathalie Philippart. Classical dance was represented by the excellent Irene Shorik, Jean Guelis and Danielle Darmance. Let us mention especially the remarkable Sylphides danced by Nina Vyroubova.

Austrian Musical Fortnight

On the concert stage the great event was a fortnight of Austrian music organized on the occasion of an exhibition of masterworks from the Museum of Vienna. A very elegant evening was offered in the great court of the Petit-Palais, in the shadow of paintings by Velasquez, Rubens and Titian. One applauded there the Quartet Vegh, a magnificent ensemble which played a quartet by Haydn and the moving Lyric Suite by Alban Berg. The fine voice of Mme. Irmgard Seefried, who came especially from Vienna, was heard in songs by Schubert and Mahler.

Then at the Théâtre des Champs-Elysées and under the able direction of Roger Désormière, the Orchestre National de la Radio-diffusion Francaise gave the first performance of Three Hymns to Peace, by A. de Spitzmuller, a Viennese who has lived a long time in Paris, a work quite influenced by Brahms. At the same concert Roland Charmy played successfully through the ambush of Alban Berg's Concerto in Memory of an Angel, which was less appreciated than the Kammerkonzert by the same composer. Fragments of Berg's opera Wozzeck were also sung by the great musician Marcelle Bunlet. From Austria came the Vienna Boys' Choir, which enchanted the audience with the perfection of their productions, though sometimes the singing sounded a bit dry.



THE SEINE FLOWS ON.

Despite war's aftermath and political unrest in Paris, music remains one of the city's treasured attractions. (Photograph from a book of these by Fritz Henlé, published by Ziff Davis, New York.)

Horenstein Conducts

The remarkable American conductor, Jascha Horenstein, recently returned to us. At the head of the Association of Concerts he delighted an admiring audience by his transparent and always moving and persuasive execution of the Schubert "Unfinished" and the First Symphony by Brahms. In addition, Horenstein offered two programs of greatest interest on the radio. His promotion of contemporary music does great honor to the eminent conductor. Among the works best received were the Passacaglia by Britten; Two Russian Nocturnes by Lopatnikoff, a direct descendant of the famous Five; the Second Symphony by Roussel, which received a perfect interpretation from Horenstein, and last but not least the premiere of Theme and Variations, Op. 43b, by Schoenberg, a work of strange beauty which surprised the listener by its apparent return to Mendelssohn, if not even to Handel. As to the works by Dvorak, Mozart and Wagner, they have seldom sounded more fetching than in the superb interpretations of Horenstein.

Milhaud Program

At the helm of the Orchestre National, Roger Désormière met all the requirements of the works when he conducted important scores by Darius Milhaud. The great French composer unfortunately could not attend the triumph of his Third Symphony, one of his best works, in which the chorus is used as a sensitive and profound instrument added to the orchestra. Compared with this work, the Second Symphony seemed less characteristic, recalling earlier scores of the author.

Among other recent first performances one should mention the Quartet for Trombones by Florent Schmitt, an ironic and dynamic work which bears testimony to his sense of tonal balance, and the Divertimento for chamber orchestra by Henri Martelli, which reaches exhilarating liveliness in every moment. Finally, the Prelude à la Suite Cosmogonie, by André Jolivet, is strangely influenced by the world of ancient Egypt.

In the Recital Field

Recitals took place in astonishing numbers in spite of the hardships of the times. At the Société Philharmonique the American pianist William Kapell made us acquainted with his fine technique. Lelia Gousseau expresses Chopin with soundness and Yvonne Loriod with knowing familiarity. Artur Rubinstein, at the peak of his mastery, was rightly received with overwhelming acclaim at the Palais de Chaillot; at the Théâtre des Champs-Elysées Nikita Magaloff, one of the best-known young pianists of the day, played with success the original Variations on a Theme of Handel by Igor Markevitch.

The American pianist Hilda Banks (from Boston) made her debut at the Salle Gaveau before a brilliant audience and was applauded heartily for her easy mechanism and her excellent interpretations of classical and modern works. Two American singers were remarkable for their excellent style in their presentation of French works. Ann Bomar, mezzo-soprano, added to a warm voice, possesses a very interesting artistic talent.

Hilda Ohlin (from Chicago) proved with her program that she is a musician of the first order. Her ravishing voice of precious timbre sounded marvelous in one of the Bachianas Brasileiras of Villa-Lobos, which received its first European performance. Accompanied by eight celli and conducted by the eminent Paul Bazelaire, the work beguiled the audience.

As to the recitals of Maggie Teyte, Bernac, Poulenc, Enesco, Heifetz, Ebe Stignani, these great artists are too well-known and admired to need additional mention of their latest successes.

Metropolitan Opera Tour Will Include 15 Cities

The annual spring tour of the Metropolitan Opera will be the most extensive since 1905, it has been announced by Edward Johnson, General Manager. The entire company including the Metropolitan artists, orchestra, chorus, ballet will appear in 15 major cities of the country from Boston to Los Angeles, Minneapolis to Dallas, spending a total of eight weeks on the road.

Two of the cities—Denver, Colo., and Lincoln, Neb. — have not been visited since 1900, and the last trip to Los Angeles was made in 1905. Richmond, Va., will also be included for the first time since 1942.

The schedule of cities and dates is as follows:

March 15-20, Boston; March 22-27, New York; March 29-30, Baltimore; March 31, Richmond; April 1-3, Atlanta; April 5, Chattanooga; April 6-7, Memphis; April 8-10, Dallas; April 13-24, Los Angeles; April 26-27, Denver; April 28, Lincoln; April 29-May 1, St. Louis; May 3-4, Bloomington; May 6-8, Minneapolis; May 10-15, Cleveland; and May 17, Rochester.

Convention

(*Continued from page 7*)

Boccherini, Schönberg and Ives. An organ recital was presented by E. Power Biggs at Memorial Chapel, Harvard, with Roger Voisin, trumpet, and the choir of King's Chapel, Elwood E. Gaskill, conductor, assisting.

The American Musicological Society concert, presented at Boston University by faculty and students from the College of Music, attracted both a full house and much favorable comment. With Dean Kenneth G. Kelley and Professor Karl Geiringer taking part, an absorbing program of music by Haydn and some of his immediate predecessors culled from various museums and libraries was given to enthusiastic applause. Others taking part included members of the Stradivarius Quartet, and William Valkenier, Boston Symphony first horn, Erwin Bodky, harpsichord, a student chamber orchestra and student soloists.

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THE CHOIR CORNER

By LEON CARSON

The Organ Recital

It is hoped that as the season wears on, we shall have the opportunity of seeing more organ recitals listed on the schedule of sacred and concert musical events.

An increasing number of these recitals is being given annually by leading organists in New York City and elsewhere, but there still is scant encouragement from the public in general and the critics in particular. As to the latter, but few of our prominent reviewers hear these organ recitals or concerts and seldom, if ever, is a church organ recital reviewed, as such, in the public press. The strictly concert organist fares somewhat better in this respect, especially in nation-wide centers where his coming is considered an event.

Among its other assets, the organ of today is a brilliant solo instrument and, when capably and sympathetically played, always proves its worth as one of the leaders under this classification. There is plenty of organ concerto repertoire available for use in connection with symphonic bodies large and small. The proper encouragement from conductors, the public and press should provide an incentive for American composers to enter more frequently into this specialized field of composition.

It is admitted that pipe organs cannot be moved around the country like pianos (even they are expensive when it comes to moving), but many of our fine auditoriums contain excellent organ equipment, and certainly there is no dearth of these instruments in our larger churches.

Every possible encouragement should be given to our organists as well as to the idea of organ recitals both inside and outside the church edifice. In part, this involves education of the public to the point of appreciation and demand for this form of musical art. The greatest aid to such a step will be more recitals—properly publicized.

Choir Notes

Haydn's The Creation will be given by the choir and soloists at the First Presbyterian Church, New York, under the direction of Willard Irving Nevins on Jan. 25.

•

The second of the choral concerts scheduled for Hunter College Assembly Hall, New York, under the direction of Robert Shaw will be given on Jan. 27. The program includes the Mozart Missa Brevis in F, Ives' Harvest Home (brass, organ and chorus) and the Bach Cantata No. 21.

•

August Maekelberghe has been appointed organist-choir director at St. John's Episcopal Church in Downtown Detroit. There are two organs at this church, one of them a fine Casavant which Mr. Maekelberghe will use for future recitals.

•

The Westminster Choir of 40 voices, Dr. John Finley Williamson conducting, was heard at Carnegie Hall, N. Y., on Dec. 19 in a mixed program of sacred and modern music and folksongs. The program included sacred works by Palestrina, Bach, Brahms and Liszt.

•

The second annual Festival Concert by the Collegiate Choral under the direction of Robert Shaw was given at Carnegie Hall, New York, in which the Bach Christmas Oratorio was heard, with chorus, orchestra and soloists participating. (Review in concert section.)

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Two performances of Saint-Saens' Christmas Oratorio were given during Christmas week by the quartet of St. Lukes Evangelical Lutheran Church, N. Y., including Helen Morrison, Ruth King, Thomas Johnson and Charles Zakaib; Mildred Holmer directing.

•

The American Guild of Organists is planning its third national biennial convention, the first since the war, at St. Louis from July 5 to 9, inclusive.

The Guild announces a lecture on Greek and Byzantine music by Christos Vrionides of the faculty of Union Theological Seminary on Jan. 19 in the lecture hall of St. Bartholomew's Church, N. Y.

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The Branscombe Choral, Gena Branscombe conducting, broadcast an interesting program of Christmas music on Dec. 22 from WJZ and a special program of music was sung by the Choral from the United Nations headquarters on Dec. 23, broadcast by WNYC.

•

State Teachers College at Indiana, Pa., is to have a new Moller, three-manual organ—a gift from the alumni association. It is expected that further gifts from graduates will make possible additional stops other than those included in the present specifications.

AMY ELLERMAN

contralto soloist of the Old First Church, New York City, was heard in the annual Messiah on Dec. 21. At the Candlelight Service of Dec. 14, she programmed Still there is Bethlehem, by Dr. Clarence Dickinson. Immediately after her singing assignments were accomplished, Miss Ellerman left for South Dakota, where she took part in her first home-for-Christmas party since her departure in student days for European training.

Handel's Messiah Sung at Mercer University

MACON, GA.—Handel's Messiah was presented on Dec. 1 and 2 in the Willingham Chapel on the campus of Mercer University, Macon. Both performances drew overflow audiences. The Mercer University Chorus, under the direction of Dr. Arthur L. Rich, numbered 150, with Mrs. Arthur Rich at the organ. Soloists were Iona Harms, soprano, of New York; Mrs. Ray Smathers, contralto, of Atlanta; John Campbell, tenor, of New York; and Haskell Boyter, baritone, of Atlanta.

AGO Holds Fifth Conclave

The fifth national Conclave of the American Guild of Organists, which opened in New York on Dec. 29, drew a large attendance despite the snowy state of the metropolis. The first day brought a series of visits to churches of the city, recitals by Oswald G. Ragatz and E. Bronson Ragan, as well as a conference on examinations under the leadership of Dr. Philip James of New York University, at which the speaker was Gustave Reese, writer and musicologist. The annual dinner was held at Schrafft's that evening. Mr. Ragan, in his organ program at St. Bartholomew's Church, played test pieces for 1948 examinations for Fellow and Associate of the AGO. On Dec. 30, a luncheon was given by S. Lewis Elmer, warden of the Guild, at the Hotel Savarin. Later events were a meeting of the deans of chapters in the national council in the afternoon, a five o'clock recital by Leslie P. Spellman at Calvary Church, and an evening theatre party.

New Book on the Metronome

A compact little book dealing with that gadget which is the bane of many musicians—the metronome—is just off the press in New Haven, Conn. It is entitled "Metronome Techniques" and the author is Frederick Franz. Among other valuable bits of data contained in this volume are a foreword by Dr. Howard Hanson and a short history of the metronome, with some extremely interesting comment by the author.

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

For Mixed Voices

SURELY GOD IS IN THIS PLACE, by Edith Lang. Arthur P. Schmidt Co., N. Y.-Boston. 15c.

A simple, conventional form of anthem for 4-part mixed chorus, with text taken from Genesis, Micah and Joshua. Opens with solo for soprano or tenor and includes later additional soli for high and low voices. Easy vocal tessitura. Suitable for general use. 5 pages long.

THE FIRST CHRISTMAS CANDLE, by W. B. Olds. Carl Fischer, Inc., N. Y. 20c.

An elaborate and unusual Christmas anthem for 4-part chorus of mixed voices (divided) with narrator added—lines spoken to humming accompaniment. To be sung a cappella. Words by composer. Theme of Silent Night intermittently woven into first bass part. 14 pages long.

IN HIS STEPS, by Harry Robert Wilson. Carl Fischer, Inc., N. Y. 16c.

A tuneful, gracious anthem for 4-part mixed chorus, with text by the composer. Piano or organ accompaniment. Opens with 3-part choral effect with tenor section carrying melody. Opportunity is also provided for soprano soli and later soprano obbligato. Vocal tessitura normal throughout. Suitable for general or communion service. 6 pages in length.

HOW LONG WILT THOU FORGET ME?, by Carl Pfleuger. The John Church Co. (Theodore Presser Co., Distr.), Philadelphia. 16c.

An unusually effective anthem for 4-part mixed voices, with the well-known text adapted from Psalm XIII. Opens with contralto solo. Choral portions to be sung alternately a cappella and with organ accompaniment. Suitable for general service use and acceptable for average church choir. 6 pages long.

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THE PARISH ORGAN BOOK, composed and arranged by Philip G. Kreckel. J. Fischer & Bro., N. Y. $1.25.

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NINE CHORAL PRELUDES, edited by Robert Leech Bedell. Edition Musicus-New York, Inc., N. Y. $1.00.

The 9 choral preludes of J. S. Bach have been capably arranged by Mr. Bedell for general or festival services and are well marked for execution by efficient organists. Among others, the collection includes Blessed Now Be Thou, Jesu Christ, two settings of God's Son Is Come, Lord God, Thee We Praise and In Thee Have I a Homestead, Lord. A valuable addition to any church music library.

POSTLUDE ON "COME, THOU ALMIGHTY KING," by Maurice C. Whitney. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 75c.

The variations on this favorite old hymntune have been worked out carefully and in simple style for use on the average church organ. The church organist will find this most acceptable for the concluding of any general or special service. 4 pages.

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O LORD, THIS GRIEVING SPIRIT (Ach Herr, mich armen Sünder), by Johann Sebastian Bach. G. Schirmer, Inc., New York. 75c.

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Solo Voice

WHEN I PRAYED TO GOD, by G. F. Handel. Carl Fischer, Inc., New York. 50c.

The music is the famous air from Xerxes, arranged by Nelson Eddy and with English version by the same singer. Piano or organ accompaniment. The work of arranging and translating has been successfully accomplished and the result is a substantial sacred solo for general service use. It is available in high and low keys. Text is shown in original Italian, an English translation of same and an English version by Mr. Eddy for sacred use.

I WILL LIFT UP MINE EYES, by Sydney Twinn. Carl Fischer, Inc., New York. 50c.

This song for high voice is melodic, with some slightly modern idiomatic tendencies in accompaniment for piano or organ. The text is the familiar one taken from Psalm 121. Vocal tessitura easy. Suitable for general service use.

THE RAISING OF LAZARUS, by Katherine K. Davis. Carl Fischer, Inc., New York. 60c.

This is an interesting vocal setting of text adapted from St. John XI. The music is unassuming and conventional in form, but provides a most suitable vehicle for the singing projection of the well known scriptural story. The general style is reminiscent of the days of Buck and Van de Water. 6 pages. Suitable for general service.

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

STARS OF OPERA AND CONCERT STAGE LISTEN TO A STORY
as told by Giuseppe De Luca, famous baritone, during their guest appearance on Alma Dettinger's "Other People's Business" program over WQXR. Left to right, Mr. De Luca, Miss Dettinger, Pierre Luboshutz, concert pianist, and Norman Cordon, bass, who appeared on the program in conjunction with the American Guild of Musical Artists' Annual Christmas Party.

"Met" Opera Auditions Of the Air Resume

The initial broadcast of the new Metropolitan Opera Auditions of the Air, was heard on the network of the American Broadcasting Company, Sunday afternoon, Jan. 4 (WJZ, 4:30 to 5:00 p.m., EST) with Wilfred Pelletier, Metropolitan Opera conductor, directing the symphonic orchestra and Milton Cross as commentator. Two young auditionists hailing from the mid-West, Robert Bernauer, tenor, of Kansas City, Mo., and Anne McKnight, soprano, of Aurora, Ill., tried out for the $1,000 awards and contracts with the Metropolitan Opera Association.

Bernauer is currently appearing in the chorus of the Theatre Guild's Broadway production of Allegro. His singing of the Forging Scene from Siegfried hardly qualifies him to assume the roles of a *heldentenor*, since his vocal range seems to belong more in the category of a lyric baritone. Miss McKnight won acclaim when she sang the role of Musetta two seasons ago in Toscanini's operatic broadcast with the NBC Symphony Orchestra of La Boheme, the only non-Metropolitan Opera member of the cast. She has a voice of great promise, and it was unfortunate that she elected to sing as her *pièce de résistance* the difficult aria Involami from Verdi's Ernani, which taxes the resources of the most experienced vocalist. However, both singers have excellent voices and due allowance must be made for nervousness in their appearance on a program where so much is at stake in forwarding their careers.

Generally speaking, from a production angle the broadcast lacked verve, spontaneity and smoothness, with too much stress on the commercial angle and not enough on the program's great value as a constructive contribution to music and the rare opportunity it offers to young, unknown talent. Undoubtedly as the program progresses, the script and production will be improved.

•

The following are the rules announced for the Metropolitan Opera Auditions of the Air:

1. Through these auditions one or more winners will be awarded definite appearances at the Metropolitan Opera House in New York City in a role and at a time to be decided on by the directors of the Metropolitan Opera Association. Compensation of the winners for their engagement or engagements at the Metropolitan are fixed by mutual agreement between the winners and the Metropolitan Opera Association.
2. Applicant's first audition is before a preliminary committee. Those chosen by this committee then sing on one of the broadcasts over the network of radio stations or television stations. From these broadcasts there will be picked Semi-Final and Final audition singers, and from these Final auditions, singers will be picked for presentation of awards which occur on the final broadcast of the series.
3. The decision of the Metropolitan Opera Committee of Judges shall be final.
4. Contestants appearing on the broadcasts receive $91 for each appearance for incidental expenses. There is no other financial compensation to contestants.
5. Winners of the two final auditions agree to give Farnsworth Television and Radio Corporation (sponsors of the series), through Warwick and Legler, Inc., as agent, an option on their radio and television services for two years from May 16, 1948, subject to any prior commitments at the time of their appearance in a final audition. Their minimum fee for any broadcast appearance arranged under this option shall be $500, net per program, unless a larger fee be mutually agreed upon.

Applications for auditions are to be made to Helen McDermott, Secretary, Metropolitan Opera Auditions of the Air, 230 Park Ave., New York City, Telephone: MU. 6-8585.

First Local Sponsor Sold For Boston Symphony

The first local sponsor to pick up the Boston Symphony Orchestra via the American Broadcasting Company on the new cooperative basis is the Old Colony Trust Company of Boston. The advertiser started sponsorship of the hour-long Tues. night, 9:30 p.m., EST., show on Jan. 13.

Hour of Charm Moves To New Time Spot

The Hour of Charm, headlining the all-girl orchestra and chorus of Phil Spitalny, featuring Evelyn and Her Magic Violin, was moved to an hour later broadcasting time on the CBS network, Jan. 4. New time is Sundays, 5:30 to 6:00 p.m., EST.

"Symphonies for Youth" Returns to Mutual Air

Closer coordination of its program scheduling with the classical musical educational curricula now established in grade and high schools throughout the country marks the 1948 presentation series of the Mutual network's Symphonies For Youth concert broadcasts, scheduled to begin as a Saturday feature on Jan. 31 (1:30 to 2:30 p.m., EST).

Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, which is featured on these one-hour programs, presents musical compositions specially tailored for teen-age listening. Since the inception of the Symphonies For Youth series in 1945, Mr. Wallenstein has always attempted to present compositions which are regularly the subject of study in the public schools of the country. He believes now that the 1948 series comes closest to the long-range educational planning of the broadcasts.

For this year the detailed research into musical curricula plans in the public schools has permitted Mr. Wallenstein to schedule not only the works currently under study, but also others of the composers being studied which educators believe their students should hear and be able to understand.

In the series, Mr. Wallenstein comments briefly on the music scheduled for the broadcast, pointing out the musical themes and the roles played by the various instruments featured in the special arrangements. The program will highlight the unusual intermission quiz conducted by Thomas Freebairn-Smith. Students selected from the studio audience form the quiz panel, answering questions submitted by program listeners.

Two New Musical Works Presented on WOR

The radio premiere of two new musical works, written in honor of the 25th Anniversary of the League of Composers, was presented by the WOR Orchestra under the baton of Sylvan Levin on Sun., Jan. 11, over WOR and the Mutual network. The new works, written for string orchestra and specially commissioned by the League for its anniversary, were "The Fortunate Islands" by William Bergsma and "Fantasia for Strings" by Peter Mennin. The League is an international organization of famous contemporary composers who are interested in promoting performances of new musical works. Aaron Copland is Chairman of its composer body.

RADIO NOTEBOOK

The New York Listening Post Committee for the annual Peabody Radio Citations recommended for awards to the national committee for final decision, the NBC SYMPHONY ORCHESTRA's broadcast of Otello, under the direction of TOSCANINI, for outstanding entertainment in music. Special consideration was recommended for ABC's BOSTON SYMPHONY series and for FRED WARING'S show. The committee is part of a chain of similar groups throughout the country which submit recommendations for awards to the National Committee for final decision. . . . The FIRST PIANO QUARTET is now heard in two one-half hour programs each week: Thurs., NBC, 11:30 p.m., and Sats., 4:30 p.m., EST. . . .

VLADIMIR HOROWITZ, who spoke for the first time on an American station, OLIN DOWNES and ABRAM CHASINS made special appearances over WQXR, Jan. 3, on a Symphony Hall program dedicated to Sergi Rachmaninoff. . . . TED DALE took over as guest conductor on NBC's Carnation Contented program when show began its 17th year on air, Mon., Jan. 5. PERCY FAITH, musical director for the series for the past seven years, concluded his assignment on Dec. 29. . . . GIAN-CARLO MENOTTI, composer of The Medium and The Telephone, guested on the Met Opera News of the Air intermission feature of the Sat. Matinee Opera broadcasts, Jan. 3. . . .

New broadcast time for CBS FAMILY HOUR, 6:00 to 6:30 p.m., EST. . . . EILEEN FARRELL and ALFREDO ANTONINI'S Orchestra began new series of popular musical programs on Sun., Jan. 4. The series features music from operetta and popular musical comedies. Baritone, EARL WRIGHTSON joined the cast on Jan. 11, replacing WILLIAM HESS, tenor. . . . JANE FROMAN joined the regular cast of CBS's The Pause That Refreshes on the Jan. 4, broadcast. This is her first regular network assignment since the near-fatal airplane accident which she suffered in March, 1943. . . .

MAGGIE TEYTE made her first 1948 radio appearance in program of songs on NBC's Telephone Hour, Jan. 5. . . . DAME MYRA HESS guest artist in one-hour broadcast concert over CBC Dominion network, Tues., Jan. 6.

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NEWS AND REVIEWS

Antonini Specializes in Being "Talented Non-Specialist"

Any musician bold enough to wave a stick at a lot of other musicians exposes himself to the musical fate of being "typed." That is to say, a maestro who waves his way through more than three Wagnerian pieces often thereby waives the right to be considered a competent conductor of any other kind of music.

There are exceptions, however, and a notable one is Alfredo Antonini, CBS network conductor. He has led almost every kind of music you could imagine in a radio schedule. At various periods in his radio career, Antonini has been classed as a folk music expert, a Latin American specialist, a master of Italian opera, and so forth. His present cluster of assignments on the CBS network confirms him as all three and a good deal more. Currently he conducts "Gateways to Music" on Thursday afternoons, in which his knowledge of world folk music is invaluable; the Eileen Farrell Sunday night song series, which shows him off to advantage as a conductor of vocal and operatic scores; and the Saturday evening dramatic program, "Romance," in which his high talent for mood music is brought to the fore. On occasion he also mounts the podium of the CBS Symphony and Invitation to Music. In these capacities he has conducted several outstanding programs of modern works, including Gian-Carlo Menotti's operas, The Medium and The Telephone, the Symphony for Strings by Arthur Honegger, and a song cycle by the modern French composer, Canteloube.

Those who work with Antonini usually comment on his conscientiousness and his complete adaptability to the requirements of American radio. To the casual observer this may seem inconsistent with the fact that Antonini has never given up the mannerisms, gestures and figures of speech of his native Italy, from which he emigrated some 20 years ago. Nevertheless, the Americanization of the maestro is more profound than superficial. In manner he is affable, voluble, polite and formal. He has never been known to shed his jacket in rehearsal. His subdued business suit is always immaculate, never the worse for temperature or temperament. It is inconceivable that anyone should call him "Al," and those who address him as Alfredo, even when they are natives of Wisconsin, usually pronounce it with an Italian inflection, because Alfredo's way of saying it seems nicer.

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Antonini was born in a small town near Milan called Alessandria, where (he announces proudly) the famous Borsalino hats come from. His father, a hornplayer by profession, married an Argentine girl whom he met while working in the Teatro Colon orchestra in Buenos Aires. They returned to Italy after their marriage. The elder brothers turned to music, but Antonini was encouraged to be practical and study law.

Fortunately, he flunked out of his law courses and persuaded his father to help him with his musical education. He won a scholarship to the Royal Conservatory of Music in Milan, where he specialized in organ and composition. During his last year in the conservatory, he was engaged as organist with the La Scala Orchestra.

On graduation, he was offered the posts of assistant conductor at the La Scala opera and organist at the Cathedral of Milan. Before taking up his duties, however, he paid a summer visit to the United States, and despite difficulties with the language (he had to eat in the Automat for three months) he decided that New York was "for him." With the exception of a few trips home, when he composed film music for the Italian cinema, he has remained in the United States ever since.

His first job in the United States was as accompanist for the late Metropolitan Opera tenor Ferrari-Fontana, with him he toured. A variety of assignments followed before the young Alfredo found his particular niche in American radio. He accompanied many well-known singers, played the piano in the Hotel Biltmore orchestra, composed music for the early Russian and Italian films that were imported here. He composed a number of gay South American melodies, some of which are repeatedly heard, including "Adios Amor."

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In 1939 Antonini was appointed musical director of the New York Daily Mirror's Folklore Festivals, a weekly presentation of the folk music of the world at Manhattan Center, which culminated in a gala performance at the New York World's Fair. In 1941, Antonini was brought to CBS to conduct the CBS Pan-American Orchestra in programs that were short-waved throughou the South American countries. His outstanding work in this series, which included ten broadcasts each week, has earned him the respect and enthusiasm of music lovers all over the western hemisphere. Most of all they have appreciated his authenticity of programming and thoughtful presentation.

Antonini's formula for escaping the fate of conductors who find themselves unwillingly wed to only one type of music is terse and concrete although he doesn't talk much about it. What it takes, he says, is a broad and constantly growing fund of musical knowledge, a devotion to technical detail, a close familiarity, in the case of radio, with the special needs of the medium, and an output of physical energy that would shame a cyclotron.

Watching Antonini exercising these attributes on the podium, you come to the easy conclusion that—to paraphrase Milton—they also serve who only stand and wave!

ALFREDO ANTONINI,
Columbia Network conductor, maestro of Gateways to Music and other CBS programs.

PERCY FAITH,
maestro on CBS "Pause That Refreshes" Series, relaxing at home with his 10-year-old son Peter, his wife Dolly, his 16-year-old daughter Marilyn, and his "severest musical critic," the Faith dog.

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Ralph Hollander on WNYC

Ralph Hollander, violinist, with William Masselos, pianist, as assisting artist, was heard in recital at the Brooklyn Museum on Dec. 21, over WNYC.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Starting with the Limon concert on Dec. 21, the holiday period brought almost as many individual dance recitals as there had been during the entire preceding part of the season. Fern Helscher's Holiday Dance Series at the Times Hall, which presented five concerts in five days, played a prominent part in swelling the total number of events.

Jose Limon and Company offered a new work—Day on Earth—choreographed by Doris Humphrey at his City Center concert on Dec. 21. In addition to Mr. Limon the cast called for a Young Girl (Miriam Pandor), a Woman (Letitia Ide) and a Child (Melissa Nicolaides).

This piece, set to Copland's Piano Sonata, encompasses a wide range of emotions motivated by happenings to which a human being may be subjected during the course of a day (or a lifetime). Fear, anguish, love, terror, life and death are all considered. The Man, danced by Jose Limon, is the central figure. He is the lover, the husband, the father. Whatever one may think of the central idea of the action, none could deny the power of Limon's conception. It had strength, vigor, dramatic power and elegance of movement.

In many ways this is the best choreography Miss Humphrey has set for Limon, since the movement is of a freer quality and affords ample opportunity for the dancer's assets. The other roles were competently handled, and ten-year-old Melissa Nicolaides did exceptionally well as the child. Day on Earth is a well-integrated and absorbing composition in the American contemporary dance idiom.

The program opened with Limon's charming Concerto in D minor (set to music by Vivaldi), in which he was assisted by Miriam Pandor and Betty Jones; and the final offering was Lament for Ignacio Sanchez Mejias with Letitia Ide, Meg Mundy and Limon.

The Story of Mankind was also given again. This performance marked the return of Pauline Koner, who has been absent from the concert stage for almost a year on account of a leg injury. Her work showed no ill effects; Miss Koner danced as well as ever. Genevieve Pitot played the excellent eccompaniments.

Midsummer Night's Dream at "Met"

On a twin bill with Hansel and Gretel, the Metropolitan Opera, on the afternoon of Dec. 26, presented a ballet set to Mendelssohn's Midsummer Night's Dream music. It was produced by choreographer Boris Romanoff.

The story: "Oberon, King of the Fairies (Leon Varkas), touches the eyes of the sleeping Titania, Queen of the Fairies (Marina Svetlova), who is under the influence of an enchanted flower. Upon awakening, her gaze lights on the grotesque figure of Bottom (Edward Caton), who has come to the forest to rehearse a play, and who, through the mischievous pranks of Puck (Peggy Smithers), has been awarded an ass's head. With the help of her Court, Titania and her retinue do homage to the monster, until finally, Oberon, removing the charm, re-awakens Titania's love for him. Also, Bottom, released from the mischievous pranks of Puck, returns to his normal self. A triumphal celebration follows with Titania and Oberon."

Many lesser characters and two retinues helped fill the stage. The story was given a literal translation, one not helped by the uneven dancing on the part of the corps de ballet. Svetlova danced her part with technical facility and a certain style. She was particularly effective in some of the adagio sections. Leon Varkas danced with his usual sharp line and dependability. The ballet, on the whole, was typical of those generally produced at the "Met."

Holiday Dance Series at Times Hall

The Holiday Dance Series at Times Hall, presented by Fern Helscher, opened on Dec. 27 with La Meri and the Exotic Ballet. El Amor Brujo, Guaba's Journey to Paradise and American Gesture Songs were given. These works have all been previously reviewed in this column.

La Meri's second concert was given on Dec. 30; the program included Devi Murti, Swan Lake, and Dances and Costumes Around the World. And since the first two works mentioned were also discussed at length, when they were premiered, we prefer to dwell on the closing number.

This is one of La Meri's most clever ideas so far, and it embraces her combined talents. For besides being a dancer, La Meri is a witty and capable raconteur. In Dances and Costumes Around the World, she uses a little dressing-room effect, placed backstage center, and set in a small curtain opening. Here she changes her costumes and coiffures, assisted by Rebecca Harris, while constantly addressing very pertinent and informative remarks to the audience. This enables everybody to see how the various materials are manipulated for the desired effects, the customs in jewelry of the different countries, reasons for the dance; and La Meri's remarks point up aspects of the costumes that would otherwise go unnoticed. As the dancer puts it, "this is one way of holding your audience and not giving them an opportunity to sneak out during costume changes."

An entire program centered around this idea would not be amiss. It is entertaining, enlightening and educational. La Meri has a fascinating personality, a wealth of knowledge and probably the most complete and magnificent costume wardrobe of anyone in the country.

Those participating in the Exotic Ballet were Lillian Rollo, Eleanor Oliver, Edna Dieman, Rebecca Harris, Lilian, Marilyn, Patricia Penn, Anita Velez, Peter di Falco, Richard Cressey, Renato Magni, Peter Girard, Rudolph Yakovitch and Neil Preston.

Bettis and Company Second in Series

On Dec. 28 Valerie Bettis and Company, assisted by Duncan Nobel, appeared in their single program. They presented, among other things, three first performances—Status Quo, In Transit, and Figure '47.

Status Quo was the most ambitious and confused number of the evening. Subtitled, "A satiric commentary in two parts," what actually took place was far removed from anything with the slightest resemblance toward satire. It was just obvious cavorting with little form and less substance. A glance at the characters' names is pretty much an index of the nature of the thing—Man with Money Bag, Man with Newspaper, The Go-Getters, Sucker, Torso with Roses, Chassis with Legs, Face with Tresses, Bicep, Chest, Swivel Hips. In addition, the choreographer devised such titles for herself as Miss Get All and "Body" with Everything. Jacques de Menasce composed and played the accompanying score.

In Transit, with music by Leo Smit, danced by Bettis and Noble, and Figure '47, with music by Johnny Mahegan, danced by Miss Bettis alone (composers at the piano in both cases), were more or less improvisatory studies in jazz, blues, and the like. Also on the program were Rondel for a Young Girl, Toccata for Three, and Yerma. Paul Benet accompanied at the piano.

In addition to Duncan Noble, who did some fine dancing, the company included Doris Goodwin, Susan Scott, Eleanor Boleyn, Eddie Howland, Saul Bolasni and Eddie Pfeiffer.

Laubins in Two Performances

Reginald and Gladys Laubin, though well-known for their programs based on the American Indian, gave the first mid-town concerts of their careers on Dec. 29 and 31. In the form of a lecture recital starting with the customs of American Indians, the program builds to various dances themselves and ends with a note of virtuosity.

The programs are so intelligently organized that the culture, manners, customs and dress of a nearly vanishing race are vividly drawn. Their sign language, reason for certain headgears, costumes, and music are all explained and illustrated in an easy-to-take casual but authoritative manner. The costumes and accessories are handsome as well as authentic, and only native instruments are employed for accompaniment.

The Laubins have a single purpose—to keep alive as much of the tradition and art of the Indian as they can accumulate in their study and research by living on the reservations. This they do with complete sincerity and dignity. While many of the dances look relatively simple, on closer inspection it becomes apparent that many of the movements require skill in control and extensions, as well as an infallible rhythmic sense. For sheer virtuosity, the Hoop Dance by Reginald Laubin is a match for the ultimate in any dance form.

LA MERI AS THE SWAN QUEEN

in her East Indian version of Tchaikovsky's Swan Lake, presented on Dec. 30 in her second program for the Holiday Dance Festival Series at Times Hall, New York.

Dance News

The Choreographers' Workshop presented works by Ellen Wimmer, Eleanor King and Frank Westbrook on Jan. 4 at the Studio Theater . . . Maria Teresa Acuna and Juan de Leon gave a program of Spanish and interpretative dances at the Y.M.H.A. Dance Center on Jan. 4. They were assisted by guitarist Carlos Montoya, pianist Pablo Miquel and singer-dancer Doris Ortiz . . . This same Sunday also marked the addition of Jose Limon's appearance supplementing the Cradle Will Rock at the Mansfield. The plan is to preface each performance with a new concert unit a week. Mr. Limon and his company, the first on the list, offered Doris Humphrey's Lament for Ignacio Sanchez Mejias.

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N. Y. Concerts

(*Continued from page 8*)

petence, the difficult terzet in Part V being especially well done. The great mass of the choral singers, drawn from all walks of life, did some splendid work, notably in chorus "Glory Be to God Almighty" and many of the chorales. Mr. Shaw, modest as usual, shared ovations with all the soloists at the close of his invigorating and yet easeful reading. R. M. K.

Duke Ellington Scores Again

On Dec. 26 and 27 this perennial favorite and his orchestra gave their sixth annual concert to the enthusiastic acclaim of an audience that was a very large one—considering the prevailing blizzard. More than a score of offerings, affording almost every member of the organization a chance at solo passages, made up the program, mostly of music by Mr. Ellington, or his right-hand man, Billy Strayhorn. A special feature was the first performance of the Liberian Suite, while the many soloists included Harry Carney and Johnny Hodges, saxophone; Harold Baker, trumpet; Dolores Parker and Kay Davis, song; Lawrence Brown, trombone, to say nothing of Ellington himself as pianist. T. P.

De Paur's Infantry Chorus Bows

Introduced to New York concert audiences on Dec. 28 was De Paur's Infantry Chorus, a vocal ensemble of 35 veterans which sings the most divergent musical fare with taste, style and musicianship. Their songs from many lands, sung in different languages, are presented in the imaginative arrangements of conductor Leonard de Paur. Music by such contemporary composers as Isidor Henschel, Paul Creston, and Herbert Haufrecht, folksongs of Latin-America, and songs which originated during the last war were sung a capella with unfailing pitch, rhythmical precision and fine coloring and dynamics. From time to time excellent soloists emerged in various works, William Barnes and John Diggs, tenors, and Charles Colman and George Fisher, baritones. The guiding hand of the conductor molded the group into a highly spirited musical unit. H. W. L.

Antonio de Raco Introduced

Antonio de Raco, Argentinian pianist, gave his debut recital on Dec. 29. Mr. de Raco commands an excellent dexterity, a finely shaded touch and a personal style of playing which is persuasive most of the time. Beethoven's Sonata in D major, Op. 10, No. 3, was given a romantic reading. The Minuetto conveyed many noteworthy colors and hues. Liszt's Sonata in B minor lacked unity, caused by the artist's tendency to stress details to the neglect of the great structural line. After Ravel's Le Gibet and Debussy's Feux d'artifice, Mr. de Raco offered the first American performance of Tangos by his compatriot, Juan Jose Castro. The atmospheric pieces, distinguished by a noble harmonic pattern, were preceded by a piece Evocacion, which foreshadows the mood of the following four tangos. The concert closed with a Chopin group. H. W. L.

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Jaroff Don Cossacks in Russian Program

On Jan. 2, Serge Jaroff's Don Cossack Chorus gave a program of Russian secular and religious music, some of the numbers in arrangement by their distinguished conductor. They were greeted with great applause which mounted especially after their superb execution of Russian folksongs. Minor deviations from pitch could not hamper the enthusiasm of their listeners who expected and got a good show. H. W. L.

Goldman Honored on 70th Birthday

The League of Composers presented a program of contemporary band music on Jan. 3 to celebrate the 70th birthday of Dr. Edwin Franko Goldman. Walter Hendl led the orchestra in compositions by Vaughan Williams, Darius Milhaud, Arnold Schönberg, Henry Cowell, Pedro Sanjuan, Albert Roussel, Arthur Honegger, Georges Auric and the Symphony No. 19 for band by Nicholas Miaskovsky.

Of all these works, the deepest impression was left by Schönberg's Theme and Variations for Wind Band, Op. 43a (1942), a masterfully constructed and beautifully sounding opus of great impact.

Before intermission Dr. Goldman was honored in an address by Aaron Copland in the name of the American composers. Dr. Goldman made a response. He also led the band in the world premiere of his newest march, called The League of Composers, after which he conducted On the Mall.

Later, Percy Grainger, who had been commissioned by the League to write a new work, The Power of Rome and The Christian Heart, conducted its world premiere. The work, written for solo organ, played with great sense of color by Edouard Nies-Berger, and band, is of romantic feeling and has great attractiveness due to its inherent sense of color and the honesty of its conception. H. W. L.

Marian Anderson Enthralls Audience

Marian Anderson again filled the house to the rafters with her recital on Jan. 4. The celebrated contralto sang a program which offered songs by Beethoven and Schumann, compositions by American and English composers (Sarsen-Bucky, Quilter, Griffes and Dougherty) and a group of Spirituals. She also sang Leonore's aria Pace, Pace from La Forza del Destino by Verdi. Franz Rupp was at the piano. Needless to say, Miss Anderson's great art again enthralled her audience, which feted her wildly after each number. H. W. L.

City Center

Draper, Adler and White Hailed

Paul Draper and Larry Adler, dance and harmonica duo, were joined on Dec. 25 by folk singer Josh White for a series of recitals lasting through Jan. 4. Mr. Adler's virtuosity is nothing short of amazing—as are the orchestral effects he often achieves. The Adler harmonica is a musical instrument to be reckoned with. Paul Draper's terpsichorean witticisms are always sharp and to the point. The dancer featured A Dance Play in One Act, a modern morality play in which a man in search of the future seeks help from Education, Job, Religion, Romantic and Government, all of which fail him. With Love and Understanding however, he vanquishes greed and hate to secure his future. Involving speech and pantomime as well as dance, the play has some very fine moments as well as weaknesses, such as the confused and pointless religion sequence and man's recoil against hate, which is melodramatic instead of dramatic. Some polishing could make a fine try excellent theater. Mr. White sang many old favorites in his own inimitable and highly appreciated style. A highlight of his group was Strange Fruit, sung with intense feeling as an encore. A. L.

Town Hall

Mount Holyoke Glee Club in Annual Visit

The program given by the Glee Club of Mount Holyoke College on Dec. 18 was one of the brighter events of the Christmas concert time. Clarity and sweetness of tone, accuracy in pitch and attack, a youthful but musicianly approach to interpretative color and subtle mood values distinguished the work of this group directed by Ruth Douglass. The program was equally selective in make-up and quality presenting the best of the traditional European carols, sacred and secular. Marion Bauer's lovely settings of the Three Noels and Holst's fine Choral Fantasy on old carols lent added interest. The concert closed with singers on stage and in the audience joining in The First Noel. Dorothy Kine was at the organ. Emma Gant, class of 1948, and Pauline Ferguson, 1949, accompanied. M. C.

Vladimir Elin, Baritone

Vladimir Elin, previously heard in smaller auditoriums, displayed his expressive, intelligent interpretation of song material which seemed more suited to his vocal estate than did the operatic numbers on Dec. 19. Oddly enough, he was also more at ease and tonally pleasing in French songs than in his native Russian. The Ravel was especially well sung. With evident sincerity in delivery and personable stage deportment, the baritone held the interest of his audience. He was accompanied by Ivan Basilevsky. M. C.

Curzon in Stirring Recital

The English pianist Clifford Curzon, who had already drawn public attention on his first appearance here in 1939 and again when playing with Mitropoulos in the Philharmonic Concerts a few weeks ago, revealed himself as one of the outstanding pianists of the day with his recital on Dec. 20. In a program making the greatest demands, he convinced by his artistry, musicality and technical perfection. An audience which perhaps expected only to be pleased, left greatly impressed by the mastery of this artist.

Starting with Schubert's Wanderer Fantasy, followed by Beethoven's Sonata in D minor, Op. 31, No. 2, he proved the sensitiveness, imagination and power of conviction only manifested by a chosen few. The second movement of the Beethoven work was, in its intro-

(*Continued on page 17*)

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SILHOUETTES

By MARY CRAIG

ECHOES OF THE CONVENTION

The annual gathering of voice authorities from many parts of the country always offers many stimulating points of view, and in some cases produces challenging new developments. During the holiday convention in Boston, the Voice Forums of the MTNA were conducted by the National Association of Teachers of Singing and include papers on vocal problems and progress, clinics with experimental demonstrations, informal discussions and allied matters of pedagogical and artistic interest.

Speakers and panels were drawn from NATS personnel, the official board, delegates and members at large of this young-in-years organization whose spectacular and steady growth has brought powerful, specialized influence into the general assemblage of music teachers.

Forum rooms were crowded, meetings were exciting, inspirational and instructive. Clear thinking and concise presentation distinguished speeches and lectures. Since Vocal Production is deemed in many areas a hotly controversial subject, it was absorbing and satisfying to realize the high plane of intelligence and intellectual culture which marked the practical, fool-proof premises and illustrations of the participants.

Interest and enthusiasm centered on the Clinic, with Bernard Taylor of New York presiding, aided by a panel jury consisting of Richard De Young, Chicago; Victor Alexander Fields, College of the City of New York; Grace Leslie, New London, Conn., and New York. Lively, willing young singers acted as guinea pigs. With only an occasional dissent, jury and uninhibited speakers from the floor found themselves in concurrence on allegedly moot points of vocal art. This period, if hard on the live subjects, proved valuable and fascinating.

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The Voice Forums were under the direction of Dr. James R. Houghton, Boston University, who introduced and guided the schedule of speakers and events with wit and skill. Under especial survey were matters concerning school, college and studio routine, projects and achievements of the past and specific plans for the coming year. Papers read were as follows: The Voice Teacher in the Small Fine Arts College, by Marguerite Ringo, Brenau College, Gainsville, Ga.; Treatment of the Immature Voice, Hadley R. Crawford, Simpson College, Indianola, Iowa; Vocal Pedagogy in a Four-Year Junior College, Gladys Gilderoy Scott, Francis Shimer College, Mt. Carroll, Ill.; When Should the Study of Voice Be Started?, John O. Samuel, Cleveland, Ohio; The Vocal Scene, Dr. William E. Jones, Texas State College for Women, Denton, Texas; The Effect of Choral Training on the Solo Voice, Henry Veld, Augustana College, Rock Island, Ill.; The Adaptation of the Teaching of Singing to the Liberal Arts Pattern, Ruth Douglass, Mt. Holyoke College, South Hadley, Mass.

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The prevalent feeling of willingness to hear the ideas of other teachers and the co-operative sportsmanship were emphasized at the final NATS banquet which was slanted to a testimonial honoring the out-going president, Leon Carson of New York, who had completed his allotted 2-year term. With Bernard Taylor, a genial and resourceful toastmaster, the impromptu and planned addresses combined with the general atmosphere of good will to produce one of those unique occasions long to be remembered. The teachers of singing were pleased with their part in the schedule of convention events, with the superior showing made by NATS representatives, and were genuinely appreciative of the splendid organization work accomplished by President Carson and his official staff. A beautifully wrought inscribed Testimonial was presented to Mr. Carson by the newly elected president, Richard De Young of Chicago.

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An interesting address dealing with relations between teachers and critics was given by guest speaker Cyrus Durgin, Dramatic and Music Critic of the Boston Globe. In commending the spirit and ethical standards of the teachers as manifested by this group, Mr. Durgin expressed himself as being impressed and converted into a NATS propagandist from then on. He also drew comparisons illuminatingly illustrated, between the teacher who permits ill-advised exploitation and the one who may be unknown to fame save through the outstanding work of pupils. A musical program was provided by Nora Garner Riggs of Boston, whose lovely, long-ranged soprano voice soared effectively in one of the Queen of the Night arias from Mozart's Magic Flute, and who revealed tonal warmth, clarity of diction and technical command of easy *messa di voce* in songs. The young artist was accompanied by Antoinette Giannini. The session then turned into an open meeting, permitting any member who desired to "testify."

Details will be found on page 6 of the officers' slate selected for the new term.

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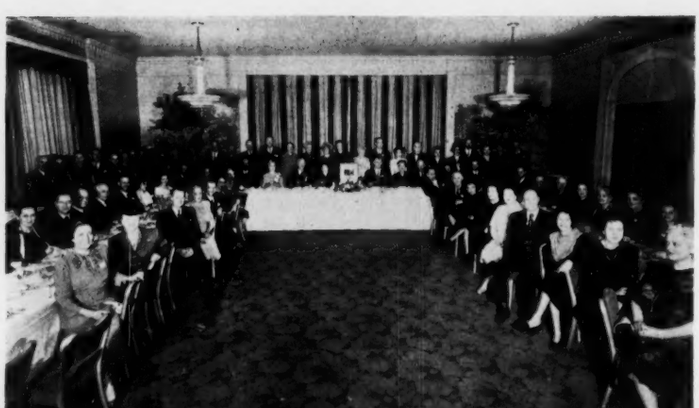
National Federation of Music Clubs Luncheon

With Mrs. Royden J. Keith of Chicago, national president, presiding, the delightful luncheon program of the National Federation of Music Clubs was one of highest interest. Mrs. Keith, in her brief introductory address, stressed the main projects of the new administration, the fostering of great religious music as an educational and training factor and for the betterment of world conditions; the promotion of American composition; and the selection, development and presentation of young American talent.

A gifted soloist, Adele Addison, displayed personal charm, distinguished musicianship and a voice holding great potentials of fluency, interpretative color and appeal. The soprano offered first Handel's Oh Sleep, Why Dost Thou Leave Me, and a Mozart air from Don Giovanni. She was especially telling in German lieder, which included exceptional singing of Schubert's Gretchen am Spinnrade and a delicate Die Forelle. An emotional peak was reached in the added Spirituals.

The chief address was delivered by Dr. Harrison Keller, director of the New England Conservatory of Music, who used as his principal theme the advisory and practical need for a sufficiently lengthy education period. Dr. Keller emphasized the tremendous power of the Federation in measuring talent, guiding, wisely encouraging and promoting it towards artistry.

In concluding, Mrs. Keith reminded her hearers of the Golden Jubilee of the Federation, which celebrates its 50th anniversary in February.



NATS MEMBERS DINE.

Among the guests and officials at the annual banquet of National Association of Teachers of Singing were Bernard U. Taylor, toastmaster, and Mrs. Taylor; Dr. James R. Houghton; Richard De Young, newly elected president; Grace Leslie; Leon Carson, retiring president and honor guest; Homer G. Mowe and Mrs. Mowe; Cyrus Durgin, guest speaker; Helen Steen Huls; Mary Craig; Walter Allen Stultz; and Carl Gutekunst.

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N. Y. Concerts

(*Continued from page 15*)

spection, one of the highlights of the recital. Four of Brahms' Capriccios and Intermezzi had great finesse, tenderness and colorfulness of interpretation. The second half was given over to Liszt's Sonata in B minor, which in Curzon's reading was a perfect experience.

H. W. L.

Barzin Leads Youth Concert

The second concert in the Young People's Series of the Philharmonic was conducted by Leon Barzin on Dec. 20. Featured on the program were the nine-year-old pianist, Isabelle Ganz, playing the first movement of a Haydn piano concerto, and the Glee Club of P.S. 60, singing Christmas Carols. Other soloists, all members of the New York Philharmonic were John Corigliano, violin; William Lincer, viola; Leonard Rose, cello; Anselme Fortier, bass; Theodore Cella, harp; John Wummer, flute; and Simeon Bellison, clarinet. The pieces played served to introduce the various instruments.

M. H.

Paul Bellam, Violinist

Paul Bellam proved with his recital on Dec. 21 that he is a violinist of gifts. He commands a reliable technic and has a beautiful opulent tone which was shown to great advantage in his playing of Haendel's Sonata No. 1 in A major. His good sense in meeting the constructive demands of a composition was divulged in his interpretation of Hindemith's Sonata, Op. 31, No. 1, and Bach's Adagio and Fugue for violin solo. The Glazounow Concerto abounded in technical bravura and tonal splendor. He did justice to contemporary music by his playing of Haieff's Three Pieces for Violin and Piano and Bartok's Second Rhapsody.

E. L.

Yule Concerts by Trapp Family

Augmented by ten instrumentalists from the New York Philharmonic orchestra, the Trapp Family Singers were heard in two programs of Christmas Carols on Dec. 20 and 21. Folksongs and lovely old liturgical airs. These Christmas recitals have become a notable feature of the festal season along with the tapers and adorned trees. On Saturday afternoon selections in Latin dating from the 15th century, excerpts from sacred works of Schubert and Mozart, Austrian, Tyrolean, Spanish and Czech folk music comprised the list. On Sunday the repertory was of the same style with the addition of the Buxtehude Christmas music In dulce jubilo. The singing of Silent Night concluded both programs. The heavier church music was aided by the instrumental ensemble but the purity of melodic line and the quaint and ancient harmonies spoke vocally and expressively without need of extra ornamentation. Being musicians of the highest order, everything musical the Trapp Family projects is beautifully and acceptably performed and although the hearer missed the commanding personality and also voice of Baroness Trapp, who was unavoidably absent, the concerts were pleasantly inspirational and appropriately timed.

M. C.

Shilton Sings Rumanian Songs

Robert Shilton, baritone, on Dec. 21 give a recital that was distinguished for striking vocal qualities and rich tone as well as entertainment value. Mr. Shilton showed a fine command of his vocal powers, especially in the moving numbers which concluded the list. The classic portion of the program, while well sung, was not as gratifying as the Hebrew and Rumanian folksongs. In these Mr. Shilton was at his best and received well merited applause.

The program contained music by Bach, Brahms, Franck, Duparc, Wagner, Rapoport, Wolf, Ravel and Leo Low. Herta Sperber was the able accompanist.

L. J. G.

David Nadien, Violinist, Heard

David Nadien's violin recital on Dec. 22 reaffirmed the excellent impression the young artist has made since he entered the musical scene auspiciously seven seasons ago. His tone is immaculate, his technic reliable, his bowing and phrasing excellent. What is still lacking in maturity, time will teach him. His best playing was done in the Debussy Sonata in which he and his excellent accompanist Eugene Helmer proved their outstanding sensitiveness and delicacy of conception. Vivaldi's Sonata in A major and the adagio and fugue from the unaccompanied sonata in C major by Bach, which opened the program, also bore testimony to Mr. Nadien's steady development. A Mozart Rondo, two short pieces by Wieniawski for violin alone and a closing group of short works, rounded out the diversified program.

H. W. L.

Juilliard Quartet in Fine Program

Precision and co-ordination on Dec. 23 marked the debut of the Juilliard String Quartet, formerly heard in recital at the Music School only. Excellent tonal body and a balance of style and dynamics were in evidence. Except for minor slips in intonation the work of the quartet was notable throughout and especially commendable in music of modern genre, in which the performers seemed to find their happiest and most expressive medium. The program included the G major Quartet of Haydn, the Lyric Suite by Alban Berg, Quartet Op. 130 by Beethoven plus the Great Fugue finale. The instrumentalists were Robert Mann, violin; Robert Koff, violin; Raphael Hillyer, viola; Arthur Winograd, cello.

M. C.

South American Songs by Ribeiro

On Dec. 26 the Brazilian soprano, Alice Ribeiro, heard two seasons ago in her debut recital, revealed a light lyric voice of naturally pure and telling quality at its best tonally and interpretatively in music of her compatriots. If memory serves, the singer in her former appearance was outstanding in her unique South American folk song selections. Currently, the Mozart and Gretry arias and the French group were for the most part commendable, but her real artistry, personal charm and vocal clarity came into play in the colorful, beautifully delivered Brazilian numbers. The Villa Lobos Bachianas Brasileiras No. 5 was delightfully styled, with the rapid passages fluently sung. American and Spanish songs completed the program. Luis Borbola was the accompanist.

M. C.

Harvey Siegel in First Town Hall Recital

Harvey Siegel, in his piano recital on Dec. 27, programmed Beethoven's Pathetique Sonata as the central work of his bill. In it and also in Chopin's F minor Fantasia he showed himself a sensitive artist with a loving care for detail. His immaculate technic, combined with a colorful touch and innate musicality, give his playing distinction. He was best in the smaller pieces by Brahms, Rachmaninoff, Liszt and Jacques de Menasce where he could draw his lines carefully instead of painting on a large canvas.

H. W. L.

Joseph Posner Sings Hebrew Songs

Joseph Posner, baritone, in recital on Dec. 28, revealed a very rich tonal quality and his diversified program brought out his talents with a distinct charm. The most satisfactory group of the program was the Hebrew and Yiddish works by Chajes, Weinberg, Yampolski, Weiner, and Kosakoff. Saint-Saens' Le Pas d'Armes du Roi Jean was received with great applause, as were other songs of the French group. Mr. Posner was fortunate in having Artur Balsam as his sympathetic and tasteful accompanist.

L. J. G.

Stravinsky Concerto Played by Kassman

Elly Kassman, pianist, assisted by the New York Wind Ensemble with Robert L. Croft conducting, gave a recital on Dec. 28. Miss Kassman opened her program with two sonatas by Padre Antonio Soler which gave her the opportunity to establish her proficiency in pianistic technique. Mozart's Sonata in A minor followed, played with unusual sensitivity. The highlight of the evening was Stravinsky's Concerto for piano and woodwinds, assisted by double basses and tympani. Mr. Croft maintained a skillful balance between piano and ensemble and Miss Kassman played her part with perfect coordination. The concert concluded with a Chopin, Barber, Ravel and Infante group.

L. J. G.

Jobin Premieres Canal Cycle

Raoul Jobin, tenor of the Metropolitan Opera gave a recital on Dec. 29 of French songs and arias, also sung in French, in which the native beauty of his strong, resonant voice was restricted by the oft-noted effects of the Town Hall type of acoustics. The tenor's program began with the Bist du bei mir of Bach, oddly titled, to our ears, Aupres de toi. This was followed by a Handel air and some of the best singing of the evening, in the Berlioz aria from the Damnation of Faust. Here Jobin's true, vibrant and beautiful quality of tone came into full play with excellent results. Songs of Fauré and Chausson, the great aria from La Juive by Halevy, a first New York performance of Marguerite Canal's Sagesse Cycle and the group by Louis Beydts entitled La Lyre et les Amours, also first performance here. Delightful Canadian folksongs concluded the list. Jean Beaudet contributed firm support at the piano.

M. C.

Stanley Need Performs Own Sonata

Stanley Need, pianist, in his recital on Dec. 30, featured the first performance of his own Sonata. The program included Siloti's arrangement of Bach's Prelude in C sharp major, Schumann's F sharp minor sonata, a Chopin group, Liszt's Etude de Concert in A flat major and a Faust Valse by Gounod arranged

(*Continued on page 24*)

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CHICAGO Holiday Programs

By DOSHA DOWDY

CHICAGO.—Although the Christmas season was generously celebrated with music and pageantry by groups representing music clubs, schools and churches, only three major musical organizations of the city recognized the season in concert presentations. These were the Swedish Choral Club in its annual Orchestra Hall performance of Handel's Messiah under Harry T. Carlson; the Apollo Musical Club, under Edgar Nelson, giving two performances of the same oratorio; and the Christian Choral Club of Chicago with James Baar conducting Bach's Christmas Oratorio.

Each of the presentations was a gratifying one musically, and from the standpoint of the spirit of those participating. Soloists for the Swedish Choral Club were Nancy Carr, Marie Powers, Harold Haugh and Raymond McAfee; those for the Apollo Club—Ruth Eidhl, Helene Heckman, LeRoy Hamp, Lionel Godow, (Friday evening); Charlotte Bond Aldrich, Evelyn Ames, Kenneth Henriksen, and Donald Gramm (Sunday afternoon). Soloists under Mr. Baar were Maud Nosler, Helene Heckman, John Toms and Raymond McAfee.

Trapp Family Singers Heard

The Trapp Family Singers' Orchestra Hall concert, scheduled each year to open the Yuletide season, has become a tradition of which we hope we shall not soon be deprived. This unique and charming family contributed generously to the real spirit of Christmas with this December concert. The setting for the closing portion represented Christmas Eve customs in old Austria, where with lanterns still aglow from the return journey home from midnight Mass the family gathered about their candle-lit table to sing carols of various lands.

It seemed particularly regrettable that no performance was given in Chicago this season of Humperdinck's Hansel and Gretel, which never fails to delight both old and young.

Golschmann Leads Chicago Symphony

Vladimir Golschmann appeared as the Chicago Symphony Orchestra's first guest conductor (substituting for Fritz Busch, who was ill) for five concerts given during the past fortnight. Mr. Golschmann opened his first concert with the Overture and Allegro from the La Sultane Suite by Couperin, arranged for orchestra by Darius Milhaud, who received the commission from Mr. Golschmann. Although the orchestration was rather at variance with the style of Couperin, it was nevertheless attractive and interesting. This work and Debussy's Prelude to Afternoon of a Faun were performed with taste and clarity. Mr. Golschmann has an elegance of stage deportment and a manner of conducting which never detracts from the pleasure of listening.

The concert was a pleasant musical experience though the larger works (Brahms' second symphony and Strauss's Death and Transfiguration) at times lacked the ultimate in dramatic force. This was to some degree true of Beethoven's Symphony No. 7, given the following week. The highlight of this concert, however, was the imaginative and musicianly performance of Schönberg's Verklärte Nacht. Golschmann brought forth all of its transcendent beauty with deftness and subtlety. A charming reading of Ravel's choreographic poem The Waltz closed the program.

Microfilm Scores Screened at Chicago University Series

Beginning with the second of the University of Chicago lecture-concerts of the winter quarter at Kimball Hall (Jan. 28), microfilmed copies of the musical scores performed will be projected on a screen. The technic, believed to be the first experiment of its kind in Chicago, will enable the concert audience to follow the work as it is played, thus overcoming difficulties with poor lighting and unavailability of certain scores either in libraries or music stores. The program will be given by Leonard B. Meyer, American composer and University of Chicago staff member, who will lecture on Haydn's String Quartets; and the Guilet Quartet, which will play that composer's String Quartets in G Major, Op. 9, No. 3; C Major, Op. 33, No. 3 ("Bird"); and C Major, Op. 54, No. 2—all to be accompanied by microfilmed showings of the score.

Opera Theatre's Productions to Tour

Opera Theatre, a non-profit organization to be supported by the public, and aiming to provide Chicago with regular seasons of opera, is expected to open its 1948 season in March with The Barber of Seville, followed by La Traviata, a repetition of Britten's The Rape of Lucretia, and the American premiere of the latter composer's new opera Albert Herring. Exact dates cannot be set, it is announced, until the New York opening of the Rape of Lucretia has been set. Arrangements have been concluded for the debut of the work on Broadway soon. All operas are to be sung in English.

This year, Opera Theatre productions will go on tour in the midwest. The plan now is to present an opera on Sunday in Chicago; then go to Madison, Minneapolis and Milwaukee, returning to Chicago to give the same work on the following Sunday night. The organization has been given the scenery from eight productions of the New Opera Company of New York. Audrey Gale, scenic designer of Opera Theatre, in addition to designing new settings, is adapting the recently acquired scenery to Opera Theatre use.

The organization expects to sponsor a series of lectures within the next few weeks, which will take their audiences through the production of an opera from the time the score is taken down from the shelf until they see it as a finished production, on opening night. These talks will be given by musicians, directors, composers, conductors, managers, and others who actually have a part in the production of the opera.

City Club to Further Community Music

Taking its theme from the recently announced plan of the American Music Conference to stimulate wider musical interest on the community level, the City Club of Chicago has launched an important movement to widen the scope of musical activity in our larger cities.

The City Club, supported by hundreds of the city's business and professional notables, is directing its first efforts at the promotion of more music activities for the amateur. It is promoting greater musical activity in neighborhood schools, libraries, churches, parks and playgrounds, rather than concentrating on "big name" concerts. A similar campaign will be conducted in the suburbs. Public programs, on a free admission basis and featuring local musical groups will be staged in all sections of the city in an effort to bring out new talent. These will be followed by regional presentations, with an all-Chicago event to be the ultimate goal.

As its first public venture, the City Club Music Committee (Max Targ, chairman) sponsored a benefit recital at Kimball Hall in December. Proceeds will be used to further the progress of the movement. Announced as Chicago's First Annual Community Talent Concert, it demonstrated the calibre of musical talent already being produced among Chicago neighborhood musical enthusiasts.

Civic Trio in American Program

The Chicago Civic Trio (Eloise Matthies, pianist; Boris Zlatich, violinist; Ruth Krug, cellist) appeared for the Chicago Artists' Association in the American Conservatory Recital Hall on Jan. 13. The all-American program included Walter Piston's Trio for violin, cello and piano.

Ferrier to Appear in Concert

Kathleen Ferrier's first American concert appearance here on Jan. 23 in the third and last of this season's Blackstone Series presented by Mrs. Edouard Albion, promises to be one of the highlights of the present season. Miss Ferrier came from London to appear in performances of Mahler's Das Lied Von der Erde with the New York Philharmonic-Symphony, Bruno Walter conducting. After her Chicago appearance she returns to London for command performance with the Royal Choral Society.

Malko to Make European Tour

Nicolai Malko starts his third European tour within a year on Feb. 1. In

FAY SATTON,

soprano, who following her appearance in duo recital with violinist Rita Somerman, Kimball Hall Jan. 26, leaves on tour in Mikado under the sponsorship of the University of Kansas. Miss Satton will star in the role of Yum Yum in the performance. Other engagements include those as soloist in Handel's Messiah, Elgin, Ill.; a program for S.A.I.; and the leading role in a Beverly Hills, Ill., production of Mikado.

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LOUIS SUDLER in the role of Sharpless congratulates Hizi Koyke following their appearance in the San Carlo production of Madame Butterfly during the company's recent Chicago season. Mr. Sudler will appear as Valentin in Louis Warren's production of Faust, to be given at the Gary Memorial auditorium, Gary, Ind., March 7. Other roles will be taken by Vivian della Chiesa as Marguerite; Enrico Clausi, Faust; Walter Stafford, Mephisto; Ilma Bayle, Martha; and Ingrid Hallberg, Siebel. Nino Bigalli will conduct. (International News Photo.)

London, Malko will direct four different symphony orchestras and will make gramophone records. From England he will go to Italy and later to Sicily. Before returning to the States, Malko is to conduct concerts in Prague, and again in England.

En Passant . . .

Giacomo Rimini, baritone, and his daughter Giulietta sang the duo from The Barber of Seville in an Italian broadcast emanating from Chicago in mid-December. The 16-year-old daughter of Rosa Raisa and Rimini is the possessor of a fine coloratura voice and is expected to make her formal debut at 18, the same age at which her mother began her career as one of the foremost dramatic sopranos of the century. . . . Pierre Monteux, who has cancelled his appearance as guest conductor of the Chicago Symphony, will be replaced by the eminent Swiss conductor, Ernest Ansermet, in February. . . .

Madi Bacon, here on vacation from her duties on the music faculty of the University of Southern California, was seen with blue prints of her "house on a hill" in Berkeley. Her guest list has already taken on lengthy proportions.

•

When the Pro Musica Trio (formerly Russian Trio) rehearsed the Shostakovich Trio, Op. 67, for its performance at the Fortnightly Club, Jan. 14, Nina Minchin, pianist and director, opened her drawing-room for an impromptu hearing by visiting and local musicians eager to attend this rehearsal. Among the guests was the distinguished conductor Giorgio Polacco, in fine form, whether directing bits of a Beethoven Trio, sharing personal recollections of Paderewski, or choosing refreshment generously dispensed by cellist Ennio Bologini. "Ennio was my first cellist in Buenos Aires when he was 18," said the Maestro affectionately.

Other guests contributing to the cosmopolitan atmosphere of the occasion, were the Swiss composer-pianist Leo Nadelman with his wife, Graziella Polacco Nadelman, and James Wallace, returning from the "Deep South" with a fresh Mississippi accent, en route to the University of Michigan, where he is on the School of Music faculty.

Battle Creek Civic Symphony Opens Series

BATTLE CREEK, MICH.—The Civic Symphony Orchestra of Battle Creek made its initial appearance of the 1947-48 season under the direction of Dr. Pedro Paz and with Alexander Schuster as soloist on Dec. 9 in the W. K. Kellogg Auditorium. Both the orchestra and the soloist won spirited applause from the large audience. The program included the Overture to Russlan and Ludmilla by Glinka, the Mendelssohn "Italian" Symphony, Chabrier's España Rhapsody and Saint-Saens' Concerto for Cello and Orchestra.

The Civic Symphony Association, organized during the past summer, has engaged the services of Dr. Paz as resident conductor. For over 30 years he was on the Music Faculty of Olivet College, Olivet, Mich. The new orchestra is chiefly composed of amateur musicians, who come from Battle Creek and surrounding communities for two rehearsals a week under their eminent conductor.

Plans for this first season include a second concert on Feb. 24, at which time Ernst Victor Wolff, pianist, will be heard in the Beethoven Concerto in G Major, and a third concert on April 27, when Helene Hartman, contralto of the Philadelphia LaScala Opera Company, will be the guest artist. Both will be heard for the first time in Battle Creek. Arrangements are under consideration for a fourth concert to be given late in the season.

Gieseking in Paris

Walter Gieseking reappeared in Paris on Dec. 22 with the Colonne Orchestra, Paul Paray conducting. According to a cable received by Charles L. Wagner from André Puglia of the International Concert Agency, ovations interrupted the program and forced Gieseking to play encores. A repeat performance was scheduled for Sunday, the 28th.

Wagner to Tour Romeo and The Barber

Charles L. Wagner and Edward W. Snowdon will present Gounod's Romeo and Juliet on a ten weeks' tour, beginning Oct. 1, 1948, and Rossini's The Barber of Seville will go on tour for ten weeks from Feb. 15, 1949. Paul Breisach will conduct the Rossini work; and Walter Ducloux, at present a guest conductor of the Prague Philharmonic, will be musical director for Romeo and Juliet. Desire Defrere will stage both productions.

Mahler Presents Soloists with Erie Symphony

Fritz Mahler, conductor of the Erie (Pa.) Symphony, recently presented Max Landow, pianist, as soloist. Last month, combined a cappella choirs from local high schools sang with the orchestra under his baton.

"An Hour of Music" for Jan. 19

The next program of "An Hour of Music" takes place on Jan. 19 at the Cosmopolitan Club. Audrey Kupperstein, pianist, and Peter J. Tembakis, tenor, are the artists to be presented.

Stetson Symphony Plans Concerts

John B. Stetson University, DeLand, Fla., this season presents the Stetson Symphony Orchestra in four concerts and in out of town engagements. Frances Buxton is the conductor. Programs include oratorio and opera productions with the Stetson Chorus. Oscar Shumsky, violinist, was soloist for the Dec. 2 concert.

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LOS ANGELES Winter Interim

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The Philharmonic Orchestra presented the second event of its Brahms Cycle on Dec. 18, when Alfred Wallenstein gave a beautifully polished presentation of the Third Symphony, and a deftly balanced reading of the Variations on a Theme by Haydn. Piano soloist was Leon Fleisher, who showed talent in the Second Concerto in B Flat Major.

Pianist Witold Malcuzynski delighted his auditors in the Philharmonic Auditorium, Dec. 17, with a dynamically played recital program that rose to a peroration in the grand manner with the opulent B Major Sonata by Liszt.

A fine performance of Handel's Messiah was that by the Cathedral Choir of the Hollywood Presbyterian Church, Dec. 21. Charles C. Hirt directed the well-trained choir, which sang with gratifying verve and spirit, and a symphonic ensemble aided by Eda Schlatter at the piano and Inez Jacobson at the organ. Soloists were Phyllis Moffett, Lucille Fowler, Monas Harlan and C. Evan Engberg.

New Program at Florentine Gardens

Frank R. Bruni's brilliant new show at the Florentine Gardens brought the patrons to a high point of enthusiasm at its opening, Dec. 29. It was ingeniously divided between the "new look," draping the chorus of charmers at least part of the time, and old songs offered at least in part by Beatrice Kay, radio comedienne. Bruni's tasteful costuming was a feature as always. The auditors were particularly delighted with what really amounted to community singing, harmoniously led by Miss Kay. Our nomination for the stage enunciation of the year goes to John Tio, a small gray and red parrot who delivers his lines more clearly than some of his human stage conferees, and can sing very well too! Some vivacious dancing was offered by Johnny Conrad, and Jackie Green supplied some enjoyable comedy.

Hollywood Jottings

Among recent film openings, pre-war opulence marked the premiere of The Paradine Case, as producer David O. Selznick utilized two contiguous Westwood theatres to house a crowd largely in evening garb. The music by Franz Waxman suavely supported the superb acting but it could not make amends for occasionally slow film tempo. Waxman in appropriate spots sparked his score with amusing paraphrases of Elgar's Pomp and Circumstances and the Promenade from Mussorgsky's Pictures at an Exhibition, and his original theme for Mrs. Paradine was very effectively treated.

Alfred Newman caught the swashbuckling spirit of Captain from Castile in his music underlining the Tyrone Power story. It kept color and motion properly striding. He underscored only the main title of Gentleman's Agreement, which could have been aided greatly by a musical score that might have knitted the episodes together.

The music for George Raft's picture Intrigue was in an appropriately Oriental vein, under musical direction of Louis Forbes. The Star Films, Inc., production also featured a better-than-average popular song, Intrigue, by Harry Akst and Samuel Lerner.

•

The man who has composed the most screen scores during the past year (as well as the three preceding years) is Paul Sawtell, who has piled up the impressive total of well over 100 pictures. Sawtell has just finished directing his own music for the Arpi Production, For You I Die, released by Film Classics, Inc. He recorded the whole score in six hours, using a large orchestra in the first half and a small orchestra during the second, having devised his score so that much of it required only twenty men.

Sawtell believes that eventually a new art form, similar to opera, will emerge from the combination of screen and music, but only when conditions prove themselves right for its emergence. Until then, he avers, screen composers must realize that they are only playing a supporting role and reconcile themselves to doing the work of a month or more within two weeks.

•

The winter season has been an active one in the studios of Helena Lewyn, where recent programs have been offered by Edward Young, Noella Savoie and Joy Freeman. Miss Lewyn has been presenting her artist students in monthly radio programs over KXLA. Her pupils number several talented film stars, including Ann Blyth, who reputedly possesses a beautiful voice.

A list of twenty-five major works for piano with symphony orchestra is being sent out by Reah Sadowsky's manager as the orchestral repertory of the brilliant young pianist. Repeat concerts in most western musical centers are being arranged for Miss Sadowsky's tour next season.

•

Screen actor Dennis Morgan is contemplating a concert tour with semi-popular repertory of light opera and screen musical numbers.

MARGUERITE KOZENN
recently sang Nedda in Pagliacci with the Philadelphia La Scala Opera Company. (Photo by Josef Heinrich, Prague.)

To Tour Europe

Andor Foldes and his wife, Lilli Foldes, are scheduled to leave in May for their first European tour since coming to America. After Mr. Foldes' last concert of the season, a program of contemporary music at the National Gallery in Washington, D. C. on May 2, they go to London, where Mr. Foldes will make an appearance with BBC, then travel to Paris, Amsterdam and Budapest. Besides his music activities, Mr. Foldes has written a treatise on piano playing, planned for publication in February, 1948, while Mrs. Foldes is at work on a sequel to her successful book, Two on a Continent, which is expected to be off the press early in 1949.

PASSED AWAY

RICHARD TAUBER, 55, noted tenor, died in a London nursing home on Jan. 8. Born in Linz, Austria, he studied at the Hoch Conservatory in Frankfort, and began to conduct at 18. He learned singing from Carl Beines, and made his opera bow as Tamino in Chemnitz. In 1913 he was a member of the Dresden Opera, and was later heard in Vienna, Berlin and Munich. One of the most feted singers of Europe, he won successes both as a Mozart interpreter (he sang Tamino before World War II at Covent Garden) and in light operas and films. He was especially feted in Lehar's works, and sang in The Land of Smiles in New York and in London. He had left Germany in 1933, became a British citizen in 1940. He appeared in a Broadway show several seasons ago, and had given recitals in this country on several tours. He leaves his widow, the British film star, Diana Napier.

VLADIMIR SHAVITCH, 60, pianist and conductor, died in West Palm Beach, Fla., on Dec. 26. Born in Russia, he came to the United States with his parents in 1892 and began piano study at 5, appearing the next year in a concert at Carnegie Hall, New York. At 10 he was heard in a benefit concert with Nordica and Mark Twain at Galveston, Tex., for flood sufferers. In Berlin he was later the youngest pupil of Godowsky, also studying with Hugo Kaun and Teresa Carreño. After making his formal debut in Berlin at 17, he toured England, Germany and Italy, and at 19 taught piano at the Stern Conservatory in the German capital. In 1909 he began teaching for two years at the Institute of Musical Art, New York, then resumed concert work in Europe and coached with Busoni. In 1914 he came to San Francisco and founded a trio.

Beginning in 1918 Mr. Shavitch was heard as symphonic conductor in this country and Europe. From 1924 to 1931 he was the regular conductor of the Syracuse, N. Y., Symphony, having previously appeared with the Rochester Symphony and taught at the Eastman School of Music. In 1928 he was invited to conduct in Russia, and was named chief conductor at the Bolshoi Theatre in Moscow. He originated in 1934 a process known as Synchrophonic Opera Productions, by which a resident cast could accompany discs of ensemble performances. He had also appeared as conductor in London, Paris, Berlin, Madrid, and gave opera performances and recitals during the war for the Allied cause. In 1946 Mr. Shavitch was invited to conduct a series of concerts in Mexico and later in Uruguay. He composed in various forms and wrote film scenarios. In 1915 he married Tina Lerner, concert pianist, who with their daughter Dollina survives.

HOWARD W. HESS, 64, pianist, director of the Cincinnati Conservatory of Music and music critic of the Cincinnati Conservatory of Music and music critic of the Cincinnati Times-Star, died on Dec. 26 at his home in Fort Thomas, Ky. He was born in Kansas, Ill., and graduated from the Cincinnati College of Music, also attending the University of Cincinnati and Xavier University. He had served as faculty member and co-director of the Conservatory of Music at Martha Washington College, Abingdon, Va.; as director of the conservatory at the Athens, Ga., College; and later faculty committee chairman at the Cincinnati College of Music, where he taught for 20 years. In 1946 he joined the Cincinnati Conservatory and was named acting director the same year, and in 1947 director. Mr. Hess had formerly written program notes for the Cincinnati Symphony, and was well-known as a pianist. He leaves his widow, a daughter, and a sister.

DEVORA NADWORNEY, 45, contralto, died at her New York home on Jan. 7. Born in that city, she was graduated from Hunter College, won the young artists' prize of the National Federation of Music Clubs, sang with the Chicago Civic Opera, and in recitals. She was a pioneer singer on various radio networks, and appeared with the San Carlo and Washington Operas, with the Boston Symphony, at the Berkshire and Maine Festivals. Two sisters survive.

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BOSTON

By JULES WOLFFERS

BOSTON.—One of the advantages of living in a leading music center is the opportunity it affords from time to time of being present when a new career of large promise is first brought to public attention. Such an event took place this past fortnight when Eleazar de Carvalho of Brazil was guest leader for two weeks with the Boston Symphony Orchestra, conducting the 9th and 10th pair of Friday-Saturday concerts, a Tuesday program and one of the Sunday afternoon series.

Mr. de Carvalho has received many honors in his native country as conductor, composer and teacher, including election to a permanent chair at National Academy of Music. Still in his early thirties he is recognized as the leading native-born conductor in Brazil. Unfortunately, all this counts for little in the United States. Mr. de Carvalho first arrived here in 1946 when he came to the attention of Serge Koussevitzky, and that fosterer of genius wasted no time in inviting him to Tanglewood this past summer to assist in supervising the conducting class and to conduct the Berkshire Music Center Orchestra. Invitation to be guest leader with the Boston Symphony followed. The results show that again we are indebted to Dr. Koussevitzky for the discovery of a first-rate talent.

Brazilian Works Introduced

We would naturally expect Mr. de Carvalho to have come prepared with some music from his native country. Two Brazilian works were given first performances. The 10th pair of concerts opened with Prologo e Fuga by Camargo Guarnieri, the composer being present to hear a superb exposition of his logical and well-constructed work. This was followed by "Madona," Poema Sinfonico, in which Heitor Villa-Lobos attempts to picture musically the impression made upon him by Mme. Natalie Koussevitzky when he knew her in Paris. Programmatic consideration aside, the piece has beauty and power sufficient to impress on first hearing.

De Carvalho chose two other contemporary works, Symphony for Strings, by William Schuman, and the first performance at these concerts of the Schönberg Chamber Symphony , Op. 9. (These pieces opened the 9th pair.) While the Schönberg is still beyond the comprehension of any symphonic audience, the fifteen solo players the music demands completely distinguished themselves. We have never heard better from the principals. Evidently the leader had earned the respect of the musicians with the mastery and authority with which he led them through the pages of the difficult and complex score. A more familiar example from the modern repertoire was de Falla's Love the Sorcerer Suite. Two symphonies were performed during the fortnight—Dvorak "New World," and Berlioz "Fantastic."

In what de Carvalho showed us it is obvious that he is a musician of remarkable talent, a conductor of skill, power and imagination. He demonstrates complete control over the players.

In the realms of technique he is already a master. The orchestra plays with excellent tone for him in every range of dynamics. The combination of technique with the keenest musical perception is impressive. When we shall have heard him in Bach, Beethoven and the others, a complete picture of his present attainments will be possible.

Neveu in Beethoven

During de Carvalho's activity, Serge Koussevitzky conducted an all-Beethoven program with the French violinist, Ginette Neveu, as soloist for a Pension Fund concert. Symphony No. 7 and the Coriolanus Overture were splendidly played. Much interest attached to Miss Neveu's second appearance here. At her American debut she played the Brahms concerto just about perfectly. This time also, the Beethoven concerto was given a memorable performance but with a sense of constraint sometimes in evidence.

Perhaps Miss Neveu had been told that her platform mannerisms should be modified and possibly she kept this in mind. If so, the result is a more appealing picture visually, but a slightly blurred outline aurally. If Miss Neveu feels more at home, and plays better, with the mannerisms displayed in the truly great Brahms she gave us, I for one would rather have the Brahms, knee-bends and all, than the Beethoven.

Nevertheless her Beethoven still was splendid and there is no reason to modify the previously expressed opinion that this violinist is one of the greatest of our time.

Opera Theatre Stages Idomeneo

To add the final touch to such pleasant year's end musical activity, the New England Opera Theater, Boris Goldovsky, director, presented what is believed to be the first public professional performance of Mozart's opera seria, Idomeneo, at the Boston Opera House. Last summer, Idomeneo was given at Tanglewood in the original Italian. This time it was done in English in a version by Mr. Goldovsky and Sarah Caldwell.

Some of the most affecting music in all operatic literature is contained in Idomeneo. But Mozart's score is overlong and amorphous. Mr. Goldovsky's revision, cut down to three acts, is a notable achievement, satisfactory musically and stageworthy in almost every respect. Since he was cutting, perhaps some of the first act recitatives and arias might be shortened still more, but the second and third acts make excellent theater.

As for the cast, Anne Bollinger, singing a role meant originally for a castrato, was most impressive. It is difficult for a female soprano to be completely convincing in a part which called for the commanding presence and unsurpassed voices that the best castrati of Mozart's time possessed. Yet she carried it through so well that the illusion of masculinity was sometimes achieved. As two priestesses, the duet of soprano Adele Addison and mezzo Mildred Mueller was a high spot of the afternoon. Much could be said of the others, Messrs. Laderoute, Guarrera, Crocket, Matheson, Adrian, the Misses Nancy Trickey, Paula Lechner, Edna Mayer, Eleanor Davis, the Harriet Hoctor dancers, and the efficient chorus. Still more could be written of Mr. Goldovsky's authoritative conducting and logical staging, of Richard Rychtarik's effective scenery, of the costumes of Leo van Witsen. But space is lacking.

Fetes Baton Guest From South America

MYRON SANDS,
baritone, soloist in the radio premiere of Dorothy Herbert's musical setting of The Bill of Rights over WJZ with the Cities Service Chorus and Orchestra under Paul Lavalle last month. He was soloist recently in the Brahms Requiem at Oberlin, O.; in Messiah at Madison, N. J.; with the Queens College Chorus, Jamaica, N. Y.; and regularly at St. Bartholomew's, N. Y.

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NEW PUBLICATIONS

Co-winners of the Ernest Bloch composition contest are Miriam Gideon and Normand Lockwood. The prize, a cash award of $150 and publication by Carl Fischer, Inc., is awarded for an outstanding composition for Women's Chorus. Miss Gideon's work, "How Goodly Are Thy Habitations, Oh Lord," was for women's voices (SSA) and piano, while Mr. Lockwood's work, "Song of Moses," was written for flute, piano and women's voices. . . . Sixteen compositions were entered for the Harold Abrams Memorial Award for the outstanding symphonic work by a Texas composer. The winner of the $250 prize and a possible performance by the Dallas Symphony will be announced on Jan. 15.

Two handy reference books have been issued recently. One is a small pocket sized dictionary of musical terms edited by Helen L. Kaufmann (Grosset and Dunlap, 65 cents), and the other is Milton Cross' Complete Stories of the Great Operas (Doubleday, $3.75). The opera volume gives the stories and action of 72 works. The book is written in very much the same style as Cross' commentaries on the air for the Metropolitan Opera broadcasts. There are three short chapters in conclusion on how to enjoy an opera, ballet in opera and a brief history.

Books

THE MUSORGSKY READER, translated and edited by Jay Leyda and Sergei Bertensson. W. W. Norton & Co., Inc., N. Y. $6.

This book follows the plan of its predecessor in the Norton series—the Bach Reader. It is not a biography, as such, but rather a chronological printing of all the known facts of the composer's life. These include all references to him by other people, as well as letters he himself wrote.

The editors suggest that those of Musorgsky's letters which have been made available in English translation have not always been representative of what Musorgsky actually wrote. In this translation they have tried less for smoothness than an accurate picture of his style and thoughts. Of the latter there are many. Musorgsky was prevailingly serious, and unburdened himself of long discussions on music, literature and life. Most of these the reader will find interesting; others, merely tiresome. All, however, add up to a full picture of the most original of Russian composers. The appendix contains a chronology, a complete list of Musorgsky's works, a complete list of his letters, and an excellent discography compiled by Philip L. Miller.

TWENTIETH-CENTURY MUSIC, by Marion Bauer. G. P. Putnam's Sons, N. Y. $5.

This is a new edition, completely revised, of the 1933 text. It is not written for the connoisseur alone. In the author's own words, "I offer this book not as a scientific treatise on ultramodern methods of composition, but as an attempt to guide the rapidly growing army of listeners in concert halls and over the air, through some of the paths along which the music of the twentieth-century is traveling. Nor is it intended to be biographical or critical, but principally explanatory."

About a quarter of the book consists of a brief history of music in general. Then Miss Bauer turns to the rules governing modern harmonies and how they came about. From there on, the scope of the text is virtually encyclopedic. Among the subjects discussed are impressionism, mysticism, nationalism, atonalism, the various "polys" (polytonality, polyrhythm, etc.), quarter tones, gebrauchsmusik, dissonant counterpoint, jazz, American composers and the new esthetic. If a modern composer has been left unlisted, this reader did not notice it. The writing is enthusiastic and lucid, musical illustrations are used, and the book as a whole is a valuable introduction to modern music for the intelligent layman.

A Thesaurus of Scales

THESAURUS OF SCALES AND MELODIC PATTERNS, by Nicolas Slonimsky. Coleman-Ross Company, Inc., N. Y. $12.

Here is a valuable reference work for student and composer. Slonimsky has gathered into 243 pages a multitude of scales and patterns "systematized in a manner convenient to composers in search of new materials." Slonimsky defines a scale as "a progression, either diatonic or chromatic, that proceeds uniformly in one direction, ascending or descending until the terminal point is reached." A melodic pattern "may be formed by any group of notes that has melodic plausibility." There can be scales of four notes and as many as forty-eight. The number of melodic patterns, of course, is limitless.

Slonimsky has arranged his scales and patterns according to the principal interval of each particular section. Often he has had to coin his own terminology; the introduction goes into great detail about his methods of terminology and arrangement. Among the scales written out and explained are tritone progressions, ditones, sesquitones, whole-tones, semitones and so on up to sesquiquinquetones; heptatonic and pentatonic scales; twelve-tone patterns; intervallic series; permutations; polytonal and polyrhythmic scales; and a chordal synopsis at the end.

Opera

MOTHER OF US ALL, by Virgil Thomson. Music Press, Inc., N. Y. $10.

Those who attended last year's premiere of The Mother of Us All will remember the effect it had upon the audience. Taken individually, neither the text nor the music was of shattering importance; skillfully combined as they were, the results often were enchanting. An examination of the vocal score, just released by Music Press, serves to bear this point out. Thomson works with the slenderest of harmonic and melodic resources. He is a superb craftsman, however, has good taste, and a comprehensive knowledge of the subtleties of versification.

The Mother of Us All is a pageant. Quoting from the Gertrude Stein text, which succinctly outlines the action, the opera (pageant?) has as its theme "the winning of the United States of political rights for women. Its story is the life and career of Susan B. Anthony. Some of the characters are historical, others imaginary. They include figures as widely separated in time as John Quincy Adams and Lillian Russell. Through poetic license they are all shown in the opera as personally acquainted or as associated in public life. . . ."

There is, naturally, a strong American quality in the action and music. This is far from being a "grand opera" and, so far as the singing and staging is concerned, small groups should be able to present it with success. It requires a thorough knowledge of style, however. There are many delicate effects that can easily arouse laughter rather than their intended effect. It might be pointed out that some lines which do not make too much sense in the score ("Pity the poor persecutor. If money can't money, isn't money money?") have a way of falling into place when sung. Much deliberate nonsense is present, but also some eminent good sense. The Mother of Us All is a work with wit and charm intermingled. It is worth seeing and worth doing—but it should be done with finesse, with regard for its frailty and sophistication, or not at all.

Conductor's Score

REVIVAL, by Morton Gould. Mills Music, Inc., N. Y. $1.25.

Six Negro spirituals are freely assembled into one fantasia by Morton Gould. These are—in order, following a brief orchestral introduction—All God's Chillun Got Wings; Little David, Play on Your Harp; Steal Away; Were You There?; Ezekiel Saw De Wheel; and Joshua Fit De Battle of Jericho. Three sets of instrumentation are provided. Set A is for small orchestra, Set B for a larger orchestra, and Set C for full-size symphony.

For Piano Solo

VARIATIONS ON A THEME BY DIABELLI, by Ludwig van Beethoven (edited and annotated by Artur Schnabel). Carl Fischer, Inc., N. Y. $1.

Like the Schnabel edition of the Beethoven Sonatas, this is completely edited, fingered and annotated. Metronome markings also are included, together with disputed readings and deviations from the manuscript. The Diabelli Variations, of course, rank with the last few sonatas as the height of the composer's final keyboard period. They are difficult to play and equally difficult to understand, but that should not prevent any piano or music student from becoming as familiar with the content as his ability will permit.

FROM MY DIARY, by Roger Sessions. Edward B. Marks Music Corp., N. Y. $1.

Four pieces constitute this set; their tempo markings are Poco adagio, Allegro con brio, Larghissimo e misterioso and Allegro pesante. All are written in Sessions' most uncompromising modern style, and a thorough knowledge of the modern idiom is needed to grasp his intentions. The music grows on one, however, and what first seem to be effects—such as the chords (almost tone clusters) in the last section—turn out to be part of a well-planned construction.

For Two Pianos

LE CARNAVAL DES ANIMAUX, by C. Saint-Saëns. Durand and Co., Elkan-Vogel Co., Inc., Philadelphia. $6.50.

Saint-Saëns' "Grands Fantasie Zoologique" is as much fun to play as it is to hear. The present edition has been made by Ralph Berkowitz, and is a faithful realization of the orchestra score (which, incidentally, includes two pianos in its scoring). Some of the sections are rather difficult, but they lie well in the hand and can be resolved. One might hesitate to suggest that this version be used in public performance, but for home use it is ideal.

For Voice and Piano

O LOVELY WORLD, by Ernest Charles. G. Schirmer, Inc., N. Y. 50c.

For high, medium or low voice, O Lovely World is a dignified song, written for the most part in traditional harmonies. The lyrics, written by Velma Hitchcock, end with the following refrain: "O world of our delight, O lovely world, Tomorrow waits beyond the bend of the night, and there is naught that time cannot requite, O lovely world, O world of our delight." The broad melody lies well within the compass of the average voice, and the piano accompaniment is easy.

SIX SONGS, by William Bergsma. Carl Fischer, Inc., N. Y. $1.

Bergsma has selected six Cummings poems found in the Harcourt, Brace and Company edition of his collected poems. These are: When God lets my body be; Doll's boy's asleep; Hist whist; Thy fingers make early flowers of all things; It may not always be so; and Jimmie's got a goil. (The Cummings lines being what they are, these titles serve only as a general identification.) Bergsma, a representative of the younger school, has treated the lyrics freely, writing an accompaniment and vocal line that tries to bring out the atmospheric essence. His harmonic medium is advanced and the songs are difficult to sing and play, though an experienced singer (or musician) will find them very interesting. One of the best is No. 5, where a beautiful lyric is treated with imagination.

MEMORIES OF HUNGARY, compiled by Barbara Pasti. Edward B. Marks Music Corp., N. Y. $1.50.

There are about thirty nostalgic songs in this collection, which is a compilation of all types of Hungarian music—folk material, Gypsy melodies and art songs. The piano accompaniments are simple and have such melodic interest that they can well be played as solos—miniature Liszt rhapsodies, in fact. The Hungarian text is given, as well as Olga Paul's English translations.

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TCHAIKOVSKY: Nutcracker Suite. Andre Kostelanetz and his Orchestra. Columbia MM-714, 3 discs, $4.60.

TCHAIKOVSKY: Excerpts from Nutcracker Ballet. Boston Pops Orch., dir. Fiedler. Victor DM-1164, 2 discs, $3.

WEBER: Der Freischütz Overture. Philadelphia Orch., dir. Ormandy. Columbia disc 12665-D, $1.

Instrumental

DEBUSSY: The Girl with the Flaxen Hair; FALLA: Jota. Jascha Heifetz (violin) acc. Emanuel Bay. Victor 10-inch disc 10-1324, 75c.

FRANCK: Violin Sonata. Zino Francescatti (violin) and Robert Casadesus (piano). Columbia MM-717, 4 discs, $5.85.

GODOWSKY: Alt Wien; DRIGO: Valse Bluette. Jascha Heifetz (violin), acc. Emanuel Bay. Victor 10-inch disc 10-1345, 75c.

PROKOFIEFF: Gavotte; March; RACHMANINOFF: Daisies; Oriental Sketch. Jascha Heifetz (violin) acc. Emanuel Bay. Victor 10-inch disc 10-1355, 75c.

SUK: Nos. 1 and 2 of Four Pieces. Ginette Neveu (violin), acc. Jean Neveu. Victor disc 11-9840, $1.

Vocal

BACH: Cantata No. 140. Victor Chorale and Orch., dir. Robert Shaw. Victor DM-1162, 4 10-inch discs, $4.

BOITO: L'altra notte in fondo al mare (Mefistofele); LEONCAVALLO: Ballatella (Pagliacci). Licia Albanese (sop.) and Victor Orch., dir. Weissmann. Victor disc 11-9848, $1.

PONCHIELLI: Bella cosi, madonna (Gioconda); THOMAS: Légerès hirondelles (Mignon). Risë Stevens (mezzo-sop.) and Ezio Pinza (bass) with Metropolitan Opera House Orch., dir. Cleva. Columbia 72371-D, $1.25.

PUCCINI: Recondita armonia; E lucevan le stelle (Tosca). James Melton (tenor) and Victor Orch. dir. Weissman. Victor 11-9848, $1.

SCHUBERT: Ave Maria; Aufenthalt. Marian Anderson (con.), acc. Franz Rupp. Victor 11-9836, $1.

TCHAIKOVSKY: Liza's Aria (Pique Dame); It Was Early Spring; When Dancing Was Loudest; Green Grass; I Wish; In This Moonlight Night; Don't Doubt Me, Dear; None But the Lonely Heart; Whether By Day. Irra Petina (mezzo-sop.) and orch., dir. Walter Hendl. Columbia MM-712, 3 discs, $4.60.

TRENET: Tombeau du ciel; Retour des saisons. Charles Trenet (tenor); orch., dir. Albert Lasry. Columbia 10-inch disc 4502-M, $1.

VERDI: D'amor sull' ali rosee (Il Trovatore); Ritorna Vincitor (Aida). Zinka Milanov (sop.) and Victor Orch., dir. Weissman. Victor disc 11-9839, $1.

Most ambitious of the month's orchestral releases is Bruno Walter's interpretation of the Mahler Fifth Symphony, which makes a first appearance on records. That in itself makes it a valuable addition to the repertory, for no matter what one thinks of the music's quality, it is important that representative symphonic works be made available to all. Those familiar with the Mahler idiom will find few deviations here; the same emotional intensity (some might call it over-emotional), the same dependence on the Viennese backgrounds (folksongs, ländler, etc.), the same rather morbid imagination, the typical long-spun melodies are present. Now only four of the nine Mahler symphonies remain outside of the American (and probably European) catalogues — the Third, Sixth, Seventh and Eighth.

Not quite as long as the Mahler, but also typical of its composer is the Rachmaninoff Second Symphony, a distillate of everything that makes up the piano concertos, piano suites and tone poems. Rachmaninoff was frankly a romantic, and made no pretense of hiding his emotions under advanced harmonic theories. This work is all on the surface and is spiritually an identical twin with the Second Piano Concerto—which should be enough recommendation to those who like Rachmaninoff. Mitropoulos conducts fluently and the recording is excellent.

Ballet Music

Several ballet scores are available. The most popular undoubtedly will be the complete version of Offenbach's sparkling Gaité Parisienne, one of the most successful ballets ever on the boards. For the Massine choreography, Manuel Rosenthal selected and re-orchestrated sections of various Offenbach scores, arranging them into a fast-moving, delightful work. Fiedler conducts with energy, making the most of the opportunities for orchestral humor—and there are many. Kostelanetz and his orchestra are represented by the familiar Nutcracker Suite, to which the conductor lends his familiar touch. He makes the strings sound rich and velvety, of course, but those interested in a more definite version should compare this set with some of the older versions (Goossens, Ormandy, Rodzinski).

Fiedler's second contribution of the month includes excerpts from the Nutcracker Ballet that never before have appeared under an American label. None of the selections he has included —the Winter Scene, Waltz of the Snowflakes, Pas de Deux, Divertissement de chocolat, Waltz-Finale—is part of the standard suite, and all are equally good, which makes this set a valuable adjunct to its more familiar companion.

In his disc of the Freischütz Overture, Ormandy supplies a good, forthright reading that is aided by superior reproduction. Beecham's interpretation of the Mozart Eine Kleine Nachtmusik, on the other hand, has some finicky choices of tempo which give the illusion that Beecham, bored with the music, is trying to conduct it differently in an effort to find new values.

Instrumental Discs

Nothing but praise can be offered to Francescatti and Casadesus for their well-controlled reading of the Franck Sonata. Although exuberant, the interpretation never gets out of hand, and in the lyric sections there is more nuance than in any other recording. Franck's *tour de force* of a canonic finale is especially well done; one does not feel the gaps in the musical architecture that less skilled performers sometimes convey.

An unfamiliar novelty is presented by Ginette Neveu for her debut on an American label—two of the Suk Four Pieces. Miss Neveu—who, incidentally, is accompanied by her brother—had recorded the entire work in Europe, not too long ago. It is unfortunate that Victor did not see fit to include the other disc, for not only does Miss Neveu play with the utmost competence but the music is worthy of more than an occasional hearing. Which is more than can be said of the miscellaneous assortment that Jascha Heifetz presents in his own arrangements. Some exquisite playing is wasted on highly second-rate material.

Songs by Tchaikovsky

Irra Petina has not grieved Tchaikovsky-lovers by omitting None but the Lonely Heart from her collection of Tchaikovsky songs. Most of the others, however, are every bit as good. This music is seldom heard—partly because of linguistic difficulties (not many Russian-speaking mezzo-sopranos are around), partly because singers have a tendency to stick to the tried and true. Miss Petina sings all of these songs in the original language and adds musicianship to her clear and pleasant voice. There is not too much color to her tones, but she evidently understands so well the nature of the text that she makes the music dramatically credible. For some reason she sings to orchestral instead of piano accompaniment, which is no great help towards the intimacy that lieder should have.

There is more scholarly exactitude in Shaw's version of Bach's "Wachet auf" cantata, in that the scoring, text and sequence are faithfully observed. Scholarship retires abashed, however, at some of the things Shaw does with his tempos: why the ritards at the end of nearly every record side, and why the too-frequent running-together of the contrapuntal line? The music is beautiful enough to survive almost any treatment, but a more exacting hand would have made its fight easier.

Among the single discs there is some triumphant singing by Milanov in her Trovatore and Aida arias, and some passionate vocalism on the Boito side of the Albanese record. Her Ballatella, on the reverse, sometimes sounds a trifle heavy. Melton, Stevens, Pinza and Anderson do what is expected of them—no more and no less. So too does Charles Trenet, whose confidential sighings and whisperings, in liquid French, are calculated to make impressionable people starry-eyed and sentimental. R. K. S.

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"Met" Engages Carmen Gracia And Brian Sullivan

Two new singers have been engaged by the Metropolitan Opera for appearances this season, Edward Johnson, general manager, announces. Carmen Gracia, Spanish coloratura soprano, who came to the United States a year ago, has sung at La Scala in Milan, in Madrid, Lisbon, and St. Sebastian. Her repertoire includes Gilda, Rosina, Lucia and similar roles.

Brian Sullivan, young American tenor, is the other new artist to be heard. He has appeared in grand and light opera, including the role of Florestan at Central City, Colo, Festival last summer. A former GI, he was seen on Broadway in the musical version of Street Scene and in the revival of Show Boat, has sung in St. Louis, Los Angeles and Chicago in operettas, also appearing in the films, This Man's Navy and Courage of Lassie.

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Metropolitan

(*Continued from page 9*)

acted effectively. Regina Resnik as Santuzza, Francesco Valentino and Claramae Turner completed this cast.

In Pagliacci, Frederick Jagel sang Canio for the first time this season, giving his usual excellent account of the part. Licia Albanese was Nedda; Giuseppe Valdengo, Tonio; Leslie Chabay, Beppe; and Hugh Thompson, Silvio. Giuseppe Antonicelli conducted. M. L. S.

Sayao Returns to Manon

The 4th performance of Manon on Jan. 1 was a routine one despite the return of Bidu Sayao, bejeweled and wonderfully costumed, to the cast. The soprano sang prettily and looked petitely pert and lovely. Charles Kullman brought his dependable voice and superior stage talents to the Chevalier role, making the figure an extremely likeable one. Martial Singher and Nicola Moscona sang Lescaut and the Count Des Grieux. The remainder of the list was unchanged from previous ones. Louis Fourestier conducted. M. C.

Superb Tristan with Traubel, Melchior

The Jan. 3 performance of Tristan und Isolde certainly will be remembered as this year's most inspired and inspiring operatic offering at the venerable Metropolitan. Under the baton of Fritz Busch who returned to the stand after too long an absence, the miraculous score sparkled and scintillated in every detail with Helen Traubel and Lauritz Melchior as the deeply moving protagonists. Blanche Thebom again gave ample proof of her thorough musicianship and has grown in stature. For the first time Mihaly Szekely was heard as King Marke and he gave this role not only the benefit of his warm and excellently guided voice, but also his convincing skill as an actor. Joel Berglund as Kurwenal also added to the perfection of the performance which left a lastingly deep impression upon a profoundly moved and most enthusiastic audience. H. W. L.

Bidu Sayao sang Mimi for the first time on Jan. 3 in 1947-48 and Jussi Bjoerling his first Rodolfo for that period. Both were in good voice and spirit and joined the rest of the cast in a tuneful performance under the baton of Giuseppe Antonicelli. D. B.

On Jan. 2 Emil Cooper conducted Gioconda in the season's second performance. A large audience applauded a rewarding version.

N. Y. Concerts

(*Continued from page 17*)

by Liszt. Mr. Need, though a bit heavy-handed, achieved some degree of pianistic artistry, but was rather too restrained in his interpretations. His own work was a not highly original score in traditional form. L. J. G.

Carmen Shepperd, Contralto, in Recital

Carmen Shepperd, listed as contralto, displayed a voice of warm substance, bright in quality in the upper range but lacking in sufficient tonal body through the lower medium to justify the designation. She showed musicianship and careful preparatory work on Jan. 4, overweighing her present vocal estate which appears to hold more potentials than the singer at the moment realizes. Handel, Brahms and a group of French made up the first portion of the program. Miss Shepperd is to be commended for including the two groups of appealing and interesting English numbers by composers John Duke, Arthur Bliss, Naginski, James Rogers and William Lawrence, plus the spirituals arranged by Lawrence Brown, J. Rosamond Johnson and Edward Boatner. Sergius Kagen was at the piano. M. C.

Fausto Medeles in Piano List

Fausto Medeles, Mexican pianist, played a difficult program on Jan. 4 consisting of a sonata by Albeniz, a sonata by Scarlatti, Franck's Prelude, Choral and Fugue, Eight Preludes by Debussy and Four Dances by Ponce, Chavez, Granados, and Turina. Mr. Medeles may be praised for his dexterity and imagination. His rhythmic sense stood him in good measure especially in the Four Dances, played with feeling and joy. L. J. G.

Segovia, Master Virtuoso, Back

Andres Segovia's superb musicianship and masterly virtuosity on the guitar were never divulged more clearly than at his recital on Jan. 4. The delicacy of his presentations, the almost unbelievable technical achievements on his instrument make his recital always one of the valued events of the season. He offered two pieces by Luis Milan, 16th century Spanish composer, a Passacaglia by Couperin, Sor's Lento e Allegretto, a Sonata by Castelnuovo-Tedesco, a Sonatina by Ponce, and works by Bach and Albeniz. How Mr. Segovia plays Bach on his instrument, the insight with which he conveys the deepest meaning and the most delicate structural developments of these pieces is almost miraculous. H. W. L.

Times Hall

Harold Bogin, Pianist, Appears

Harold Bogin, who played on Dec. 21, is a young pianist of talent and promise. For the time being he is still too involved in the solution of technical problems to devote himself more to the interpretative aspect of his work, which often lacks sensitiveness and relies too much on physical power. Beethoven's Sonata Op. 110 suffered from this lack of introspection. In a group of Chopin one felt that there are definite possibilities of the pianist's achieving refined results of pianism. But, in playing the works of modern composers, Wolpe, Forrell and Prokofieff he relapsed again into the more forceful, less refined mode of interpretation. E. L.

Musicians' Guild Gives New Martinu Work

With experience acting as a guide, this reporter would urge all who are interested in chamber music to run (do not walk) to the next concert given by the Musicians' Guild. In the first concert of its second season on Dec. 22, the Guild presented the Kroll Quartet; Joseph and Lillian Fuchs, violin and viola team; Leonard Rose, cellist; and Frank Sheridan, pianist, in a wellnigh perfect evening of music-making. The Krolls played the Beethoven String Quartet in E flat major, Op. 74, and Benjamin Britten's First String Quartet. The Britten work with its tricky modernisms especially displayed the really fine ensemble work of the group. The Fuchses collaborated in a magnificent first performance of Bohuslav Martinu's Three Madrigals for violin and viola, a work of enormous charm and verve with more than a suggestion of folk-inspiration. The evening ended with an adjective-defying interpretation of Brahms' Quartet in G minor for piano and strings, Op. 25, by the Fuchses, Mr. Rose and Mr. Sheridan. A. L.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 15. New York Philharmonic-Symphony, Bruno Walter conducting, Mahler's Lied von der Erde, Kathleen Ferrier, mezzo-soprano, Set Svanholm, tenor, soloists, CH, E; Maggie Teyte, soprano, TH, E.

Jan. 16. New York Philharmonic-Symphony, Bruno Walter conducting, Kathleen Ferrier, mezzo-soprano, Set Svanholm, tenor, soloists, CH, A; Anna Xydis, pianist, CH, E; Walter Hautzig, pianist, TH, E; Co-Operetta, TiH, E.

Jan. 17. Boston Symphony, CH, A; National Music Festival, CH, early eve.; New York Philharmonic-Symphony, Walter Hendl conducting, CH, E; Illinois Jacquet and Ella Fitzgerald, CH, midnight; Annabelle Ott, soprano, TH, A; Celia Saloman, pianist, TH, 5:30 p.m.; Golden Hill Chorus, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.

Jan. 18. New York Philharmonic-Symphony, Bruno Walter conducting, Kathleen Ferrier, mezzo-soprano, Set Svanholm, tenor, soloists, CH, A; Yehudi Menuhin, violinist, CH, E; Martial Singher, baritone, TH, A; New Friends of Music (Budapest Quartet), TH, 5:30 p.m.; Herman Miller, baritone, TH, E; Edith Gordon, soprano, TiH, A.

Jan. 19. Alexander Uninsky, pianist, CH, E; Little Orchestra Society, Joseph Szigeti, violinist, soloist, TH, E; Musicians Guild, TiH, E.

Jan. 20. Philadelphia Orchestra, CH, E.

Jan. 21. Gyorgy Sandor, pianist, CH, E; Helene Drake and Walter Shaw, duo-pianists, TH, A; Eric Rosenblith, violinist, TH, E.

Jan. 22. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, soloist, CH, E; Frederick Jagel, tenor, TH, E; Gertrude Nobis, soprano, TiH, E.

Jan. 23. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, soloist, CH, A; Schola Cantorum, CH, E; Mikhail Sheyne, pianist, TH, E; Creighton Allen, pianist-composer, TiH, E.

Jan. 24. Jascha Spivakovsky, pianist, CH, A; National Music Festival, CH, early eve.; New York Philharmonic-Symphony, Walter Hendl conducting, CH, E; Frank Sheridan, pianist, TH, A; Robert Goldsand, pianist, TH, 5:30 p.m.; New World Club, concert, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Gloria Greene, pianist, TiH, A; Sergei and Boris Matusewitch, accordion and concertino, TiH, E.

Jan. 25. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Josef Raieff, pianist, TH, A; New Friends of Music (Collegiate Chorale), TH, 5:30 p.m.; Martha Briney, soprano, TH, E; National Association for American Composers and Conductors, TiH, E.

Jan. 26. Roth Quartet, TH, E; Jacqueline Bazinet, soprano, and Edgar Viens, baritone, TiH, E.

Jan. 27. Lubka Kolessa, pianist, CH, E; William Veasy, baritone, TiH, E.

Jan. 28. Sascha Gorodnitzki, pianist, CH, E.

Jan. 29. New York Philharmonic-Symphony, Muench conducting, Zadel Skolovsky, pianist, soloist, CH, E; Donald Dickson, baritone, TH, E; Anita Weinberg, pianist, TiH, E.

Jan. 30. New York Philharmonic-Symphony, Muench conducting, Nicole Henriot, pianist, soloist, CH, A; Donna Grescoe, violinist, CH, E; Leonard Eisner, pianist, TH, E; Naomi Sanders, soprano, TiH, E.

Jan. 31. National Music Festival, CH, early eve.; New York Philharmonic-Symphony, CH, E; Thomas Ryan, pianist, TH, A; Stuart Canin, violinist, TH, 5:30 p.m.; Richard Dyer-Bennet, folksinger, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.

I See That

Robert Goldsand, pianist, will be soloist on Jan. 25 with J. C. H. Symphony Orchestra under Maxim Waldo at the Jewish Community House, Bensonhurst, L. I., N. Y.

Mischel Cherniavsky, cellist, will play in England in March under John Barbirolli and Sir Thomas Beecham. In July he leaves for South Africa.

Charlotte Martin, pianist, recently broadcast over the Canadian Broadcasting Corporation network four programs to Latin-America, especially featuring Mexican compositions. Miss Martin begins a European concert tour the end of March.

Violinist Ricardo Odnoposoff will play the first American performance of a work by the Bulgarian composer, Heraklit Nestoroff, at his Carnegie Hall concert on Feb. 4. The composer has not been heard of since the beginning of the war.

The Bell Chorus of New York, directed by Thomas Richner, gave a concert at Times Hall on Dec. 19. Herman Miller, bass-baritone, was assisting artist and Claire Ross, accompanist.

During January the Mascagni Opera Guild presents, at the Community Center, Carmen, Jan. 4; Cavalleria Rusticana and Pagliacci, 11; Nozzi di Figaro, 17.

The Mount Vernon, N. Y., Symphony Orchestra has named as its conductor Simon Asen, who also directs the Sunbury, Pa., Symphony.

De Paur's Infantry Chorus will appear on Jan. 24 at Hampton Institute, Va., under the auspices of the Musical Art Society.

The Wheeling, W. Va., Symphony Orchestra has engaged Henry Mazer as conductor. Mr. Mazer is at present an apprentice conductor with the Pittsburgh Symphony under Fritz Reiner.

The National Symphony Orchestra, under Dr. Hans Kindler, has scheduled the premiere of a new Symphony by the Rev. George Wargo, former violist of that organization, now clergyman of the Seventh Day Adventist Church, Bethesda, Md.

Ray Lev, pianist, appeared in recital on Jan. 2 at the Greenwich House Music School, New York.

Paula Crystal, soprano, will sing on Feb. 14 at the St. Valentine Ball of the American Legion, New York County, at the Henry Hudson Hotel; and on Feb. 18 at the Waldorf Astoria at the annual ball of the 9th A. D. Republican Club.

Leona Flood, violinist, after spending the Christmas holidays in New York, left on Jan. 3 on the second lap of her Canadian tour. She will appear in 40 cities, including Ottawa, Feb. 10; Quebec, 17; and Montreal, 25.

The Fifth Symphony of Gretchaninoff was given its world premiere by the Pittsburgh Symphony Orchestra on Jan. 4, with Vladimir Bakaleinikoff conducting. The composer was present.

Philharmonic Members' Concert Led by Szell

For the Plaza Hotel Grand Ballroom, the first Special Concert for Members of the Philharmonic Symphony Society of New York took place on Dec. 22 under the direction of George Szell. The program was devoted to music from Vienna Mozart's Haffner Symphony and his Sinfonia Concertante for Violin and Viola with John Corigliano and William Lincer as soloists made up the first half. Josef Strauss' waltz Village Swallows and Johann Strauss' Perpetual Motion and Tritsch-Tratsch Polka completed the program. As was to be expected from a master conductor like Szell the evening came off to perfection and was most heartily welcomed by an audience which filled the hall to the last seat.

H. W. L.

Leventritt Piano Award Won By Sigi Weissenberg

Sigi Weissenberg, 18-year-old pianist, is winner of the eighth annual contest of the Edgar M. Leventritt Foundation. Besides Mr. Weissenberg, the finalists were Abba Bogin, Leonid Hambro, Ronald Hodges, Grant Johannsen, Joyce Paull. The winner will appear as soloist with the New York Philharmonic-Symphony at a date to be announced. Judges were Nadia Reisenberg, Adolf Busch, Rudolf Firkusny, Arthur Judson and Rudolf Serkin.

Mr. Weissenberg was born in Sofia, Bulgaria. His mother, Lillian Piha, was his first teacher and he later studied composition and piano with Pantcho Wladigeroff. In 1944 he went to Palestine and studied with Leo Kestenberg. He was chosen as one of the permanent soloists with the Palestine Symphony, and has toured the Middle East and South Africa. The pianist came to this country last year.

Defauw Conducts in Italy

Désiré Defauw, musical director of the Montreal Concerts Symphoniques, sailed on the SS. Nieuw Amsterdam on Dec. 20 for a two months' tour abroad to conduct in seven Italian cities. He returns on Feb. 20 to conduct in Montreal, Chicago (Chicago Symphony) during the second and third weeks of March, and then will go to Montreal to appear there until the end of the spring season.

Bricken Resigns Conductorship Of Pacific Symphony

(By Telegram to Musical Courier)

SEATTLE. — The unexpected announcement was made on Jan. 9 that Carl Bricken had resigned the post of conductor of the Pacific Northwest Symphony. He will, however, finish out the season as scheduled. No reason was given for his decision.

J. H.

MATHILDE SARRAND

in the role of Violetta, which she sang in the Dec. 12 program of "An Evening at the Opera," produced by the Opera Workshop, Luigi Rossini, director, at the Barbizon-Plaza. Two other such programs will be given on Feb. 8 and March 7 by the group, which is under the exclusive management of Herman Fialkoff. (Photo by James Abresch.)

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(center) with two voice students from the Philippines, who joined her in New York for musical work.

Olga Eisner Singers Heard In Opera and Concerts

Singers from the studio of Olga Eisner are singing under prominent auspices this season. Mimi Benzell, returned from England, is singing at the Metropolitan Opera, and with Morton Gould's orchestra throughout the country. Lilly Windsor leaves soon for Rome to make her debut on Feb. 15 at the Royal Opera. Martha Wright, in the Broadway production Music in My Heart, advanced from understudy to the feminine lead. Ruth McVaine has been engaged for the Menotti opera The Medium on tour. On Jan. 20, Beverly Lane sings her first song recital in Chicago. Audiences in Texas and Tennessee will hear Louise Burge, prizewinner of the Rosenwald Foundation. Dorothy Dawson, Peggy Whiting and Jean Privette are soloists in various churches.

Music Students' Symposium for Eastman School of Music

ROCHESTER, N. Y.—Students from seven schools of music will participate in the second American Music Students' Symposium, to be held in Rochester March 4-7, at the invitation of the Eastman School of Music, University of Rochester. Last year's event, first of its kind, was at the Juilliard School. Joining Eastman students for the symposium, now on a permanent and greatly expanded basis, will be representatives from Curtis Institute of Music, Juilliard School of Music, New England Conservatory of Music, Yale School of Music, the Conservatory of Music of the University of Toronto, and Northwestern University. The American Music Students' Symposium has been recognized by the National Student Association, and as a member of the Cultural Committee of NSA, will contribute to the Culturale to be held prior to the next NSA conference.

Univ. of Iowa Forms Resident String Quartet

A new string quartet has been organized by the Music Department of the University of Iowa, of which Philip Greeley Clapp is head. The personnel includes Imre Waldbauer, former leader of the noted Hungarian String Quartet, who is now a member of the faculty of the University; Mary Anne Nikes, second violinist; Egon Kenton, violist (also formerly of the Hungarian Quartet) and Hans Koelbel, cello, of the faculty. The members will divide their activities between concert work and teaching at the University.

EVELYN READE

Evelyn Reade in Recital

Evelyn Reade, after a year of absence, gave her first recital of the season at H. Maurice-Jacquet's studio in Steinway Hall early in December. Attractive to see and hear, Miss Reade sang an interesting program. She showed linguistic ability in Latin, Italian, French, Czech, German and English numbers. Highlights included Morgen by Strauss, sung with limpid tone, and the dramatic Snow in Madrid by Mr. Jacquet, who was at the piano. D. B.

MS. Found at Peabody Said To Be Beethoven's

BALTIMORE.—What is believed to be Beethoven's MS. of perhaps his last completed work was recently found at Peabody Conservatory, in the second floor music library. Officials said they were unaware it was in their possession. It is a canon with both words and music reportedly in the composer's own hand. The text is in German, and has been translated: "There is the work, now raise the money! One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve ducats!" The score will be displayed in connection with the Conservatory's 80th anniversary this year.

Memphis Beethoven Club Marks 57th Year

The Beethoven Music Club of Memphis, Tenn., Mrs. Roscoe Clark, president, this season is offering a concert course including Gold and Fizdale, duo-pianists, the Indianapolis Symphony, Blanche Thebom, and Yehudi Menuhin. This club, organized in 1891, is one of the largest music clubs in the South, perhaps in the country. They bring leading artists to the city each year, and last season, in addition to their regular series, presented the New York Philharmonic-Symphony.

Admission to these concerts is included with the club membership. Besides, there is a regular schedule of department meetings, and at least three annual community sings are sponsored, open to the public, free of charge.

The group cooperates with civic and musical enterprises and with the program of the National Federation of Music Clubs. The Junior Departments are organized into four divisions, including children from the age of five to nineteen. These juniors conduct their own business meetings and offer musical programs at each one. The Student Musicians include young people from nineteen to twenty-six. For the Business and Professional members there is an evening department. Regular membership meetings are held monthly, and club talent is presented in Sunday concerts each month, with secular and sacred programs alternating. The club has a loan fund for young students who wish to further their musical education in other cities. There is also a valuable library of books on music and a collection of opera and other scores. The organization plans to build a new Club Home in the near future.

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STUDIO NOTES

Mabel R. Jacobs, contralto, has been added to the voice faculty of the Minneapolis College of Music. Miss Jacobs, who studied and taught at the Royal Conservatory of Music at Leipzig and sang before the King and Queen of Norway, comes to her present post from the School of Music at Kansas State Teachers College, Emporia, Kan.

Felicia Rybier, pianist and teacher of Washington and Baltimore, gave a recital on Jan. 5 in Miami Beach, Fla., under the auspices of the Musicians' Club of America for the benefit of the club's project of a home for aged musicians.

The Piano Teachers Congress held its December meeting at Steinway Hall, with Estelle Ruth, guest speaker; Alma Woelper Kellerman, contralto, soloist, with Ruth Wunderlich Landes at the piano; Frank Mittler, guest speaker and pianist.

Paola Novikova inaugurated her musicales by presenting her pupil Luisa Davinci, coloratura soprano. With Werner Singer at the piano, Miss Davinci sang arias by Bellini, Rossini and Thomas.

Lillian Cantella, artist-student of accordion of Al Alcaro, recently appeared at the RKO Madison Theatre in Brooklyn in a concert with Artie Egelhofer, guitarist.

VIVIAN FARRELL,
contralto, will be heard in a concert on Jan. 25 at Wintringham Hall in Jersey City, N. J. Her program will include airs from Bach oratorios, from Verdi's Requiem, works by American composers, and folk music.

A Correction

Hilda Morse, whose picture the Musical Courier published in the January 1 issue, is a soprano, not a mezzo-soprano as stated in the caption.

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